

ARTS AND ACTIVITIES

THE TEACHER'S ARTS AND ACTIVITIES GUIDE

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ARTS AND ACTIVITIES

THE TEACHER'S ARTS AND CRAFTS GUIDE

Vol. 47, No. 1

FEBRUARY, 1960

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Cover Design: "My Woman" by Bob Karraker, Age 13, Grade 7
Jonathan Turner Junior High School, Jacksonville, Illinois

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ALEX L. PICKENS

Associate Professor of Art Education
University of Georgia, Athens

■ To stimulate interest in all of the creative arts and provide latest techniques and aids to Girl Scout leaders, the Girl Scouts of America have an Art Caravan designed to reach every section of the U.S. This caravan is a station wagon equipped with books, art supplies, records, films and film strips for use in workshops in literature, music, dancing and art. Three art specialists staff the caravan. The first year the art caravan will operate in the east and south.

■ The 1960 White House Conference on Education, March 27 to April 2, is the Golden Anniversary Conference and is intended "to promote opportunities for children and youth to realize their full potential for a creative life in freedom and dignity."

■ **Dean Lindley J. Stiles**, School of Education, University of Wisconsin (at a conference at Marquette University) said of the gifted child, "We do not know how to predict with accuracy such important factors as drive, persistence, inclination to work, patience, self-direction and discipline." Dean Stiles gave seven principles of educating the gifted: (1) the entire community should educate the gifted, (2) the school should take the lead in identifying accurately the gifted children and in planning appropriate educational programs for them, (3) children and their parents should be given full information about abilities, interests, strengths and weaknesses, (4) grade and curriculum boundary lines should be eliminated for the gifted student, (5) the organization, meaning and use of knowledge in all fields should form the content of the program of studies for the gifted, (6) maximum academic achievement records should be maintained as goals for the gifted and (7) gifted children should be taught by gifted teachers.

■ The Trade Union of Educational and Scientific Workers of the USSR will be hosts in August and September to a comparative education seminar and field study planned cooperatively by American and Soviet educators. This will not be a tour as such but will be a firsthand study of the changes that are being introduced in the Russian educational system.

■ Of the nation's five largest cities, Chicago's teachers are now the highest paid with a minimum salary of \$5000 for a Bachelor's degree. Chicago also has a plan to lower the pupil-teacher ratio which should show results by this fall. The pupil-teacher ratio should be reduced from 37.5 to 34 by September. Chicago plans to hire several hundred new teachers to carry out this plan.

■ According to **Sam M. Lambert**, Director of NEA

Research Division, the U.S. was spending \$5 million a year on public schools ten years ago. In the next ten years we will spend \$29 to \$30 billion. At present we spend approximately 5 percent of our national income to Russia's 10 percent.

■ The Educational Facilities Laboratories of New York report that today's educational problems and economic conditions are demanding changes in our educational programs and thus in our school buildings.

■ A Massachusetts Institute of Technology project staff has developed a plastic school building that can be taken apart, moved to a new site and quickly reassembled. This school building can also be expanded and converted to new needs.

■ Cornell University researchers will use a grant from the Cooperative Research Program and the U.S. Office of Education for a three-year study of how five- and six-year old children learn to read. These researchers hope to provide educators with data on which to develop techniques for teaching reading through investigation of the nature of the child's spoken language at school age and its relationship to reading, how children learn to recognize symbols that make up the written language, if the child can get information more easily from seeing or hearing, and the reading-writing relationship.

■ At the American Council on Education convention in October, **O. C. Carmichael** of the Fund for Advanced Education suggested that potential college-level teachers be identified in their junior year as "pre-graduate" students as we identify pre-medical students. These high-ability young people would be encouraged to do considerable graduate-level work during their senior year, and might be willing and able to complete the Ph.D. in two years beyond the Master's.

■ The teacher who watches all the serials on TV, listens to rock and roll and knows Sal Mineo from Stan Musial sounds low-brow—but she may be superior. A recent report appearing in *Identifying Superior Teachers* by Lawrence M. Knolle says that one of the outstanding traits of the superior teacher is a desire to know the interests of her pupils, to be able to communicate with them at their own level. The superior teacher also:

. . . has no pets. She gives the shy child confidence, the rude child affection and understanding, the bright child challenges.

. . . individualizes instruction. She studies each child

independently and brings out each child's potential. ... works with other teachers and administrators. She knows the team approach produces the best education. ... makes an effort to know parents. She's always available for conferences.

... adheres to the principle that rights and rules apply equally to all. There are no first, second or third class citizens in her classroom, just citizens. The same privileges, rights and penalties apply to all.

Take the word "Teachers" out of "State Teachers College" and you make students and faculty members happier. A recent survey of 37 former teachers colleges that have become full-fledged state colleges disclosed that in nearly all cases the students and faculty felt the change lent their schools more prestige. As a result, they said, more and better students were attracted and therefore graduated as qualified teachers. Liberal arts programs were enriched, faculty was recruited with less difficulty than before and placement of graduates in jobs and in institutions of advanced study became easier.

How can the classroom teacher help the child who is slow to speak? **Eleanor M. Luse**, in the October 1959 *Elementary School Journal*, writes that the first and most important step is to gain complete understanding of the child's problems. Is he shy, immature, tense? Does he have a physical defect: an undeveloped lower jaw or a high narrow palate? Does his environment discourage speech?

Miss Luse states that the help the classroom teacher gives may be the only help the mumbler or slow talker ever will get, especially in a school system that has no speech correctionist.

Some of the methods listed for the teacher to use in helping the slow talker include word games and group singing. Above all, the teacher must be patient and encouraging. "Speech skills do not develop according to a fixed timetable. The child will speak when he is ready."

Imagine a delegation of students going to the principal and complaining that their teacher doesn't make them work hard enough. On returning home after two years of teaching in Mexico, **Neil Lottridge**, former director of vocational education for Highland Park, Michigan, schools, said it was not unusual for pupils in his school to file formal complaints against teachers who went too easy on assignments.

The creative artist and the precise scientist have more in common than most people think. The National Art Education Association has just concluded a study on the subject. Consensus: the creative fire that results in a great work of art is kindled by the same spark that produces a guided missile.

Separate studies of creative behavior, both in the arts and in science, seem to show that by promoting creativity in the arts, we may be able to promote creativity in general, regardless of whether it will be applied to the arts or to the sciences.



I know why most artists are nuts...

(ABOUT KIMBERLY PENCILS, I MEAN)

I'M AN ART SUPPLY DEALER. I meet all kinds of "characters"—and I thought I'd seen just about everything until this one guy storms into my store.

"Got any of those KIMBERLY drawing pencils everybody's been raving about?", he snarls!

"Sure", I said, pointing to the counter display. "Top Ceylon Graphite Leads—closely ground for a long lasting point that stays sharp—damn good pencil!"

"Yeah... yeah... I can read ads and displays, too. Let's see the pencil!" he snaps back.

Well, this guy fingers the pencil. Then he suddenly whips out a razor blade and starts sharpening the KIMBERLY to a long, delicate point.

"Hmmm," he says—and makes a few lines on a scratch pad.

Then—he starts with the razor again. This time he sharpens the KIMBERLY to a chisel edge and starts practicing all sorts of strokes, lines and curves. Still mumbling while he's drawing!

Again, this guy starts sharpening. He does this about a dozen times—sharpening that KIMBERLY pencil into every shape point you can imagine—and drawing on that goofy pad of his all the while.

Finally—that KIMBERLY pencil has been sharpened so often, it's down to a nub.

This guy hands me back what's left and nods his head. He's smiling. One of those silly-looking ear-to-ear smiles!

"Yessir" he says, "This KIMBERLY is one helluva pencil. The only pencil I ever saw that can do everything an artist wants it to do. Gimme two boxes of KIMBERLY" he says—and hands me a five spot. So help me artists are nuts!

Maybe You're a "Man-from-Missouri", too?

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"AN EYE FOR MUSIC..."



Painting pictures that symbolic music calls to mind, students learn that both composers, painters use rhythm, composition, emotion; that sound has color, color has sound.

PLAUTSIAN
DANCE

To music portraying celebration of capture of Prince Igor, Mary Jo Poisall, age 14, Grade 8, extracts dancers, swirls them against vibrant red while Betty Jo Przybyla forms frenzied figures below in changing colors but somehow continuous lines. Other curving lines serve as smoke, fire.





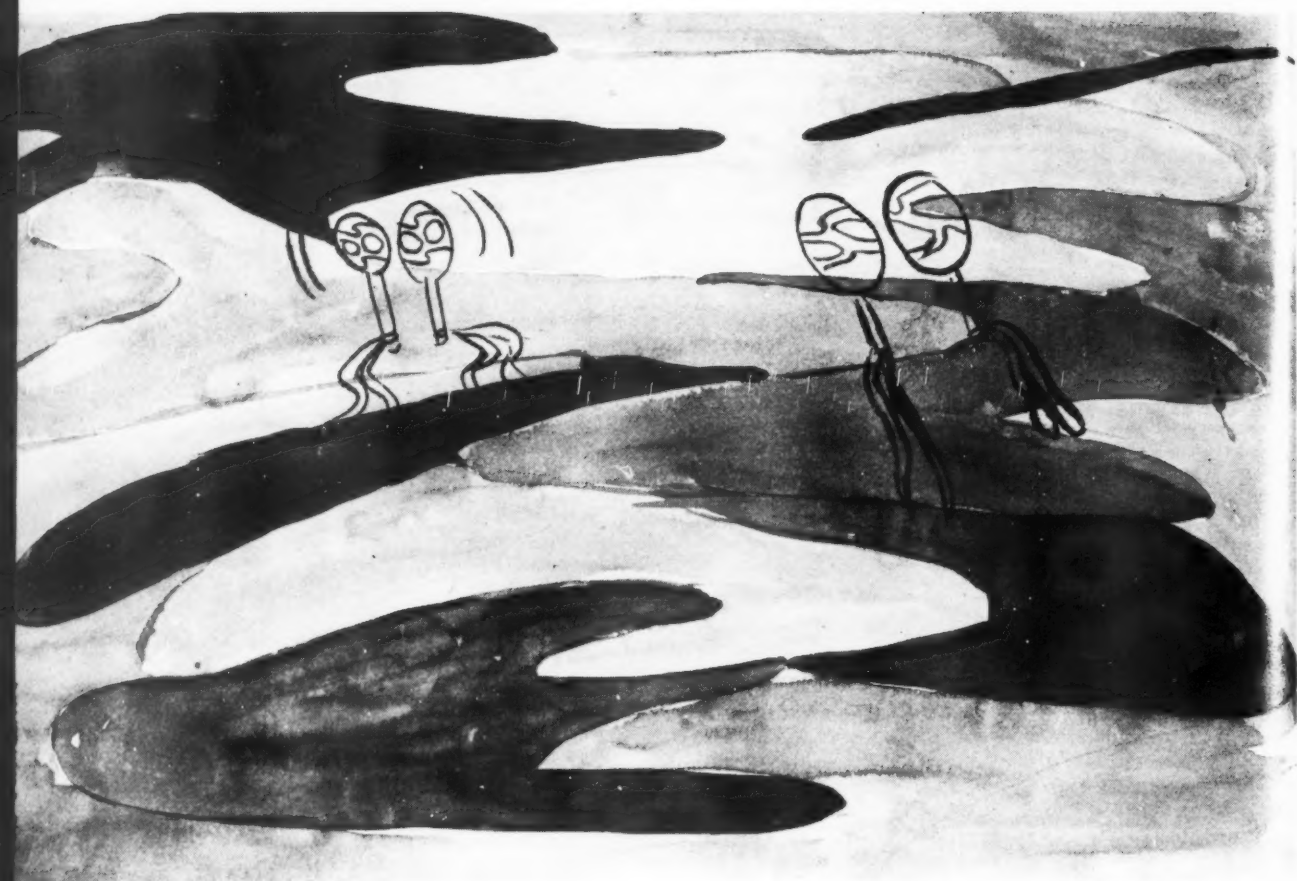
Charles Purnell, age 16, Grade 7, interprets "Polovetsian Dances" literally, even visiting library to research costumes worn by people of region and time.

By PAUL P. PETERS

A deeply moving art experience was lived and relived in our art room when we brought symphonic music and painting together. While composers and painters seem to work differently—one dealing with sound, the other with visual effect—the fact is that both depend on rhythm, color, composition and emotion. Our activity showed us that music and painting are closely correlated and may be used as motivation for each other.

Source material on this aspect of the arts proved difficult to find. A few magazine articles dealt with an emphasis on painting to the beat of music but I didn't find any complete reference on the subject. I decided therefore to organize my own material.

I found that early attempts were made to bring sound and vision together by aligning musical scales with color harmonies. This idea was supposed to demonstrate that color compositions could be turned into musical pieces and, conversely, musical pieces into color harmonies.



"Bolero" inspires Betty Jo, age 13, Grade 8, to form moving curved planes one on another in brilliant warm colors. At right, swirling red and orange lines with starbursts keep repeating themselves, now dipping from thin line to undulating thicker flame-like thrust.

Some of you will remember a mechanical variation of this in the organ performances during silent film intermissions. The organ keys were wired to show certain color forms on the screen along with the sounds, thus creating a sort of musical kaleidoscope of color.

A more familiar form of art expression involving music lies in artists' use of performers as subject matter: orchestral groups, instrumentalists and dancers. The French artist Raoul Dufy is famous for his colorful scenes of horse races and the French Riviera landscape. Orchestral music was so often the inspiration for his work that it was said he had "an eye for music". His "The Red Concert" and "Blue Mozart" are examples. In the first, realistic detail is left out and calligraphic strokes representing performers evoke the or-



chamber sounds. The "Blue Mozart" seems to pay homage to Mozart. A white sheet of manuscript contrasts with a tonal blue of the piano and walls. Again calligraphic curlicues in a floral background suggest the scherzo notes of a Mozart composition.

An artist may contribute more directly in the presentation of music. The composer creates it, the orchestra executes it, the dancers give it movement and an artist designs the background setting. Ballets such as "The Red Shoes" and "Tales of Hoffman" illustrate this.

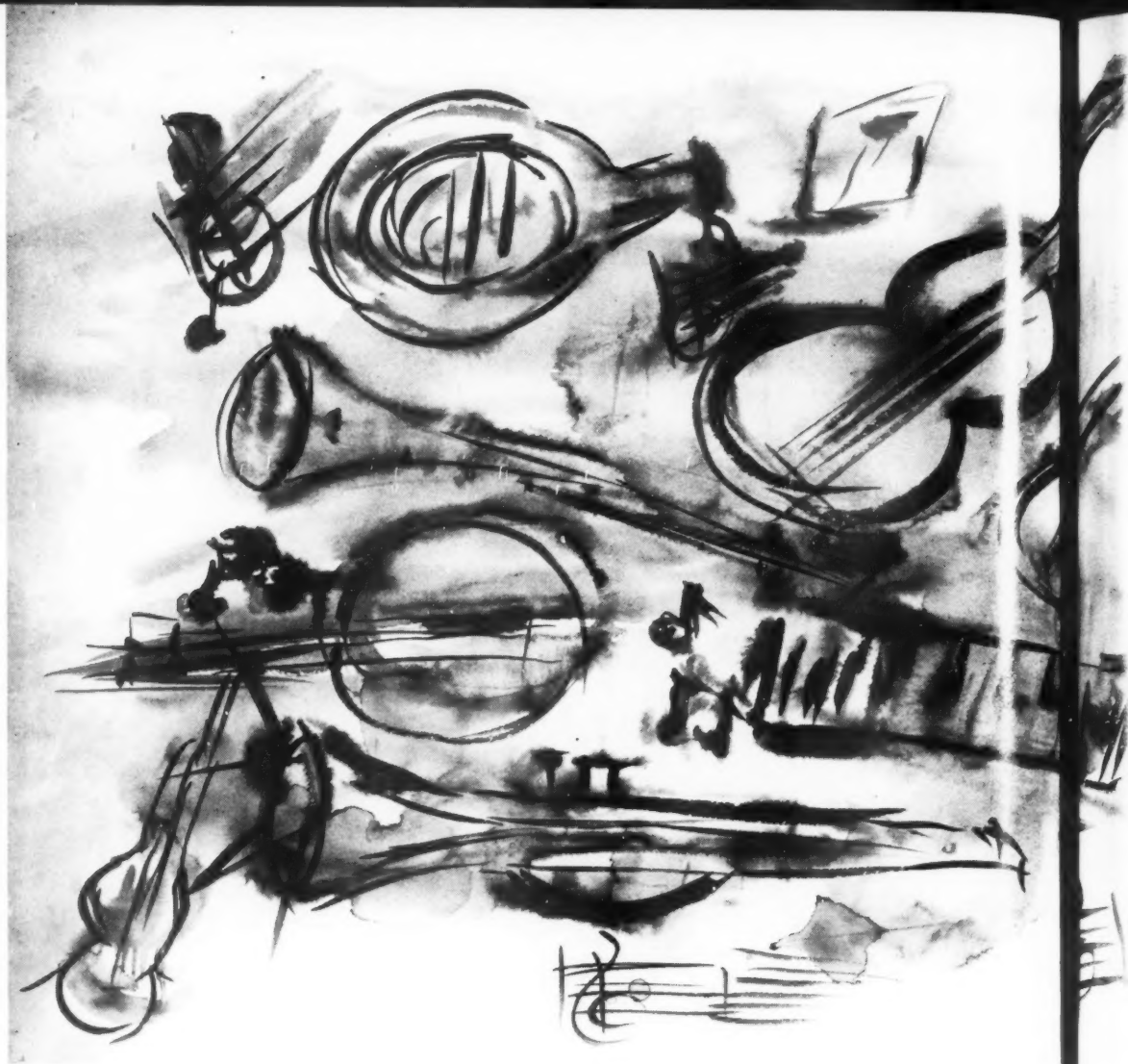
Sometimes a commercial motivation links painting with music as in the extremely interesting covers designed for recordings of musical works.

Thus far, we have discussed some of the ways music has impressed itself on painting.



Music from Carmen leads to studies in red. Below, Katherine Russo, age 14, Grade 9, builds whole composition on circle seen in perspective to signify bull ring, Carmen in dance posture at one side.



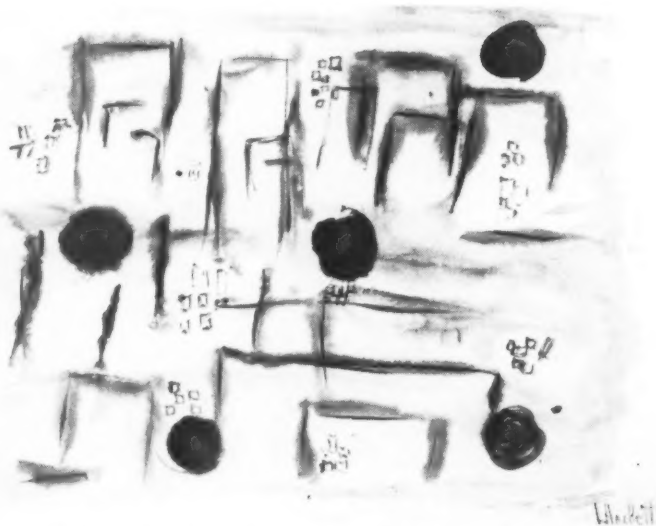


"Unfinished Symphony" goes from grand lyrical mood to muted placidity and its instrumental variety catches Judy Bell's fancy. She points arrangement of musical instruments in blue.

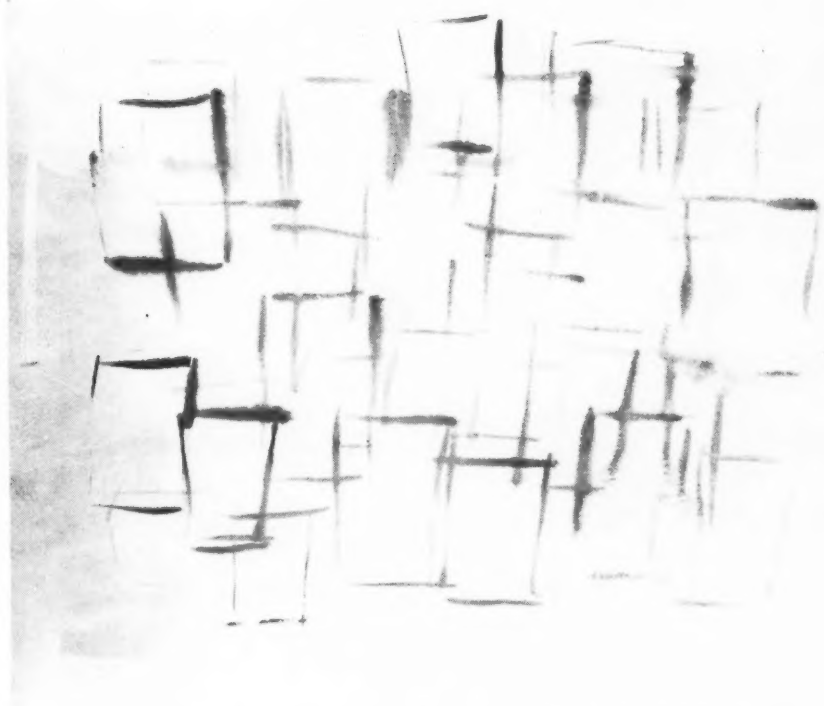
It is also evident that painting has inspired great music. Debussy's music is impressionistic, influenced greatly by the Impressionist painters, particularly Monet. If we examine modern non-objective paintings by Kandinsky we find they express in paint the feeling that is like the music of such composers as Schoenberg and Honegger.

The contemporary composer Paul Hindemith produced a symphony titled "Matthias der Maler". The movements of this symphony are based on the panels of an altar piece painted by an early artist, Matthias Grunewald.

It was an exhibition by an artist friend now relatively unknown, that moved Modest Goussorgsky, the Russian, to compose his "Symphony of the Bells". (continued on page 36)



Gershwin's "Concerto in F" leads Lillian Hackett to use blue tones and to suggest cosmopolitan music by outlines of city.



Mary Jo comes out with rendition for each symphony played. For Schubert's music she uses variously weighted lines to form intertwining rectangular shapes that are not quite closed. She paints symphony in rich turquoise on blue-green field.

JSEN

Surrealistic water color symbolizes man's effort and achievement in Beethoven's Fifth. To show rise and fall of striving mankind, student uses large blue-gray Greek columns among falling autumn orange and red leaves contrasting with gray.



Rhythm paintings to music of Fifth Symphony form into one surrealistic composition by Marlene Jevahirian. Rocks in turbulent sea of paint express opening notes and softer waves in distance represent calm movements.



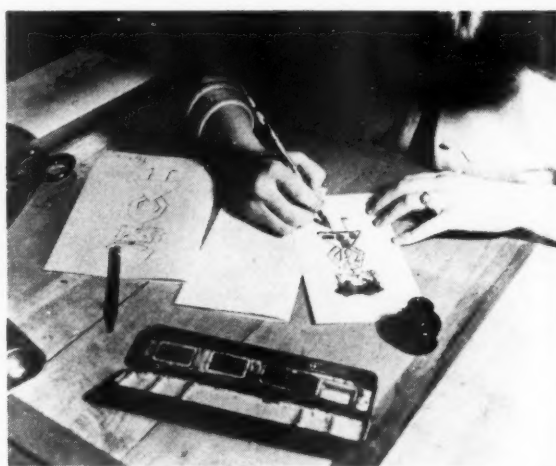
Assistant principal Dale Snell, music teacher Roberta Newmeyer and principal Carl Clapp check on public opinion, eager to find their own caricatures.

Not So Sweetly Sentimental.

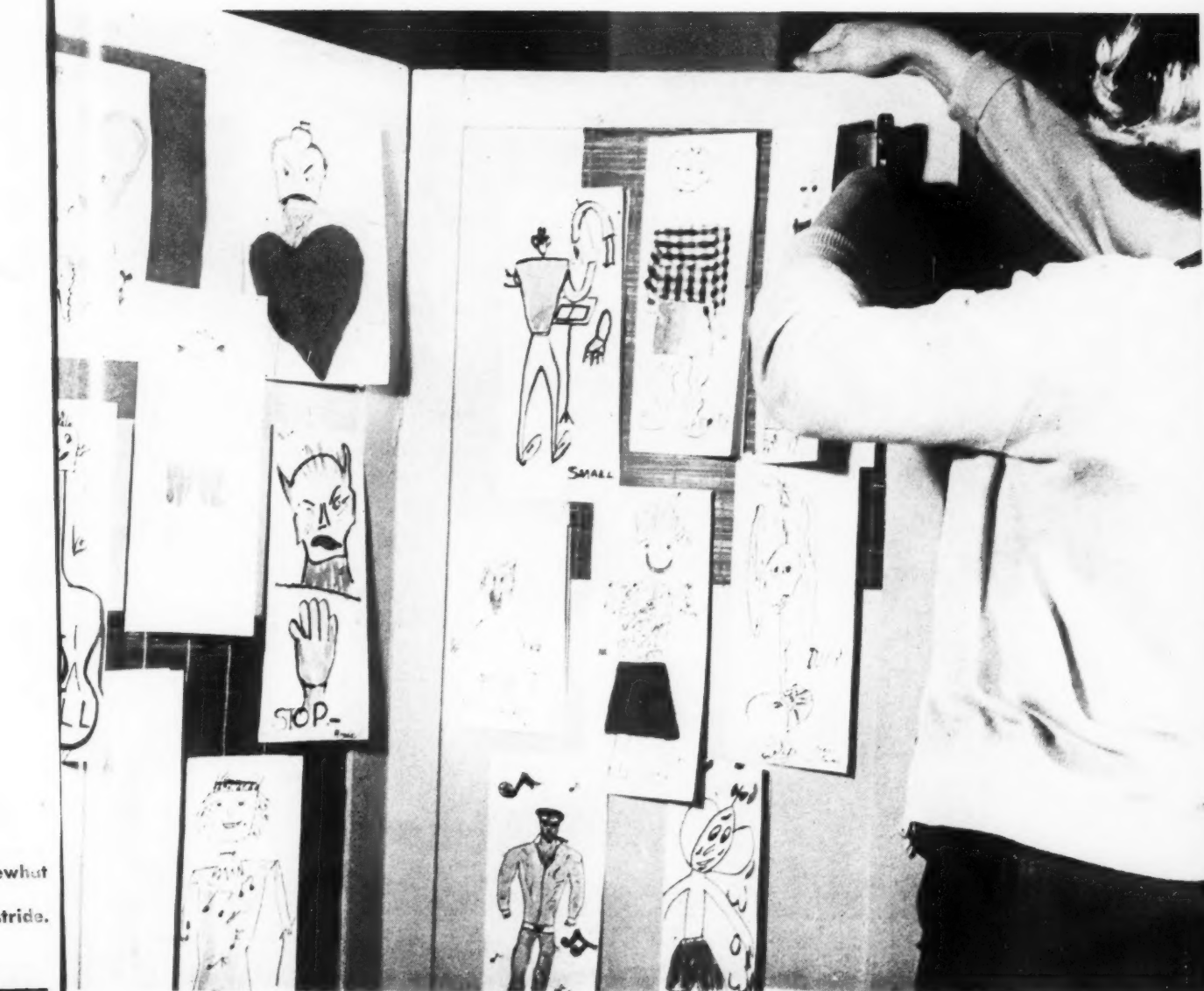
Contemporary "slam" cards inspire valentine activity that has somewhat more spice than in old days. Teachers all take caricatures in stride.



Students first sketch several ideas, thinking up captions at same time—one word on front, remaining barb on inside.



After deciding on final ideas, they render completed art in water color and India ink with red tones predominating.



By **EDITH BROCKWAY**

The advent of "contemporary" greeting cards expressing sentiment in reverse led to an art experiment in Juanita Rogers' art classes at the Roosevelt Junior High School in Decatur, Illinois. The students were given semi-restrained freedom to make valentines for and about their teachers. And they loved it. Not every day do they demonstrate such enthusiasm for their subject matter. Buzz sessions among themselves interspersed with quiet moments were indicative of ideas brewing.

About two weeks before Valentine's Day the class began sketching their ideas on newsprint, making up several at a time and including captions. After each student had at least two ideas definitely decided on, material for the final rendering was selected. Sheets of charcoal paper were cut or torn to fit the drawings. The sketches were finished in water color and India ink. Some students added colored paper or fabric for skirts, shirts and shorts.

When the cards were displayed, the students could hardly wait to see their classmates' barbed opinions in artistic form. It turned out that teachers, principal and students from all over the school had been waiting in suspense, too, for they all trooped in to enjoy the fun. ■

ADVENTURE BEYOND T



Problem-solving lessons are learned in areas of sculpture and construction. Students happily display their answers.

Do we give up too easily? Too readily accept time limitations? Why not consider altering way things are to make more time for art adventure?

By MARGUERITA SCHOEDSACK

Director of Art Education, School District 117
Jacksonville, Illinois

All local school situations have limitations of one kind or another—yet these very limitations can be an impetus to adventure beyond the status quo. These days everyone is aware of the many needs and demands in the field of education. Naturally, this is especially true of alert administrators and school boards who give their support to every possible adventure that means growth for children and the educational program.

When every conceivable plan and every possible minute

already are functioning to the *n*th degree, how can these needs be met? Undaunted, our administrators found an answer, "Extend the present point of time." The director of art education wouldn't pass up such a golden opportunity and therefore, classes in problem-solving in the areas of art activities are open on Saturday mornings throughout the school year and continue every day during the month of June. Now in its third year, this program encourages children to find their own solutions to the problems before them. It includes students from grades

THE STATUS QUO



Tables in cafeteria provide working space for 20 different areas of art activity, accommodating eight or 10 at a time.



Older girls particularly gravitate to stitchery area but it is not overlooked by any. Each student wants to try each area and when one project is finished moves on to another.

five through 12 and the results have been remarkable. When this program is described, it sounds like a three-ring circus. Actually there are not three rings, but from 16 to 20 different areas of problem-solving activities going on at one time. At least 75 happy creative children are eagerly involved, each finding solutions of deep satisfaction to all concerned.

The program is in full swing at Washington School in Jacksonville in early summer. The tables in the cafeteria

provide the working space for most of these 20 areas of activity. The gym is used for library and research work. Here space is available for those who want to explore and use music as the basis of rhythms. The auditorium is where stimulus and inspiration come through the use of films and film strips. Card tables are handy for those who would like to do their carving outdoors. The children are free to sketch and paint out of doors at any time.

Everyone wants to try each area, where as many as eight

or ten may work at a chosen activity at one time. When the project is finished or the creative problem solved, a student may move to another area where space is available. At any time, the children may go to the library to look through art books and magazines that are there, or listen to music or go to the auditorium to see a film strip. Many like to stop once in a while to sketch their friends in various positions or to paint out of doors.

What are the areas in which these eager youngsters keep so busy and interested? There is the area of construction and building, with a table for each different phase: (1) toothpicks, swab sticks, popsicle sticks, wooden beads and reed; (2) balsa wood and soft pine of all shapes and sizes; (3) wire of every description; (4) mobile materials; (5) string construction and (6) mosaics. There are areas of (7) clay, (8) paper mache, (9) stitchery, (10) metal

tooling, (11) carving in wood and plaster and (12) casting in sand molds as well as many types of activity selected from the graphic areas of expression. These include (13) stenciling, (14) etching, (15) batik, (16) sawdust painting, (17) collage and (18) various printing processes. Naturally, there are always chalk, charcoal, crayon and watercolor available for sketching.

The children have every opportunity to learn to think and work independently under the guidance of the director of art education, who is assisted by four high school students. These students have been members of the program since its beginning in 1957. The Saturday morning class takes care of about 50 children at the present time and over the short period of its existence, this program has served nearly three hundred young people.

When these pictures were taken, (continued on page 3)



Everyone wants to try making sawdust picture, plans it first with construction paper. Mosaic design absorbs group at right who have help from high school student. Below, tomorrow's buildings start with creativity of today. Background pictures result from sketching trips.



ART IS WHAT YOU MAKE IT

By JOHN LEMBACH

Professor of Art Education
Department of Art
University of Maryland
College Park

The increased emphasis on science in life has made all education more important than ever. If art education is to live up to its significant role we must attempt to answer the important question: "What is art?"

The following six-part definition of art represents the extent of my own thinking up to now: Art is process and product, done creatively, in terms of quality, qualified by use and directed toward a sense of personal fulfillment. Let us examine this definition part by part. The six parts are not presented here in the order of their importance. No one part is more important than any other. All parts are needed to give a complete effective definition of art.

"Process" means the physical act we go through to create a work of art. When we do a water color, "process" refers to the art of dipping the brush into the color, applying the color to paper, etc.

"Product" refers to the art product that results from going through the art process: sketch, drawing, painting or a piece of sculpture. Some art educators believe that the art process is but a means to an end, the end being the art product. As a means to an end, their reasoning continues, the process is of little or no importance.

I believe that process is a very important part of the whole art experience. Process is one of the prime movers in the art experience. Without process there would be no art experience. Without process art would be but the dead shell of a dead experience of a dead past. "Expression" and "expressiveness" are also key words in art education. To express is to become actively identified with process in the arts. Being active is an inseparable part of the art experience. Some art educators have swung to the extreme of claiming that the art process is all-important.

The current significance attached to the art process need not detract from the importance of the product. In the definition of art being described here, the art product is as important as ever. The art product is the aesthetic flame into which the artist hopefully flies, like a moth. The art product carries within it the artist's sense of achievement or of failure. The product is the artist's world recreated, his *real* world, *his* world, all aflame with himself.

I was guilty for a time of assuming that the process was almost exclusively important, if not all-important. Today I feel that both the product and the process are important and important to each other. Process is significant in that the physical act an artist goes through plays a significant role in determining the characteristics of the product. Conversely, the product influences the process in that the artist has to struggle with the tough heavy stone or proceed lightly with the delicate water color brush, etc.

Art must be "done creatively". Many art educators are tired of the word "creative". Though it has been misused and abused it conveys an educationally practical idea.

"Creative" characterizes art work that reflects the personality of the artist: the brush strokes of Cezanne, the ecstasy of Van Gogh's paint handling, the acid quality of Lautrec's line, etc. When an art product has been done creatively the personality of the artist has been free to exercise its particular idiosyncrasies. This does not mean that it is necessarily meaningful as art, or that the art so created is great art.

Art quality is difficult to define. At the risk of oversimplification we say that quality is that extraordinary, unique value one senses in an art process or product. Quality may be seen or felt in powerfully expressive lines, shapes, colors or relationships.

It is possible to work concretely with quality. To the extent that the subtler feelings can be communicated by words and actions, it is possible to convey a certain feeling for quality by the spoken word in our art teaching. It is also possible to nurture a feeling for quality by infusing the atmosphere of the art room with qualitative experiences.

Feelings of quality can be exchanged between the art teacher and the student if the teacher is not dogmatic or academic about conveying notions of quality in art. Yet is it possible to convey our enthusiasm for a work of art in "undogmatic" terms? We don't say, for instance, in the heat of our enthusiasm for a painting, "I think I may possibly see a suggestion of some beauty in that painting." More likely we assert boldly and absolutely, "I *like* that painting because of its wonderful exciting color combinations and its majestic sweep of space!" Should we not be positive about something we feel positively? Sensing quality is feeling and expressing quality positively. One doesn't genuinely feel quality with a lack of enthusiasm. To convey enthusiasm for quality we usually do so with conviction. Conviction may tend to be dogmatic. I would rather have such conviction than smother an enthusiasm for quality by insisting that that teacher be "undogmatic".

The best laid plans of men will be altered by life. They will be changed by change or qualified by being used. The art process, product and quality are here today and changed tomorrow by life's changing demands on the individual and his culture. The arts are changed by cultural change, that is, "qualified by use".

As the process, product and concept of quality change, our standards change; and so in a sense our active aesthetic standards are made and altered by the complex impact of process on product on creativity (continued on page 37)

SCULPTOR'S STUDIO— JUNIOR SIZE



Plaster sculpture requires special area that can be set aside for it, left this way until work is done. Strings from armatures to lights support wet sculpture.

normal shop point of view that gives students experience with standard hand, power tools broadens, includes exploration of materials.

by HAROLD McWH'NNIE

Shop Instructor
University of Chicago Laboratory School

Our school shop is different from most shops although the tools and equipment are the same, and the general look of the room is the same. Ours is fourth, fifth and sixth grade shop where students not only learn how to use the standard power tools, hand tools, etc., but also concentrate on looking at materials, not from the formal shop point-of-view of a product built according to a plan, but instead exploring each as an artist, sculptor or designer. One day last April I presented to my fourth grade class the idea of making direct plaster sculpture. They loved both the idea and the mess which went with it, for no matter how one organizes the room, plaster is a rather messy medium. (The problem of housekeeping was one on which the whole class worked.)

We first looked at some samples of plaster work, some photographs and a short film on direct plaster sculpture. Interest was at a high level.

On our first day of work, we built with wire and chicken wire our armatures on which the plaster sculpture would be built. We tried to capture the actions or movements of the figure or whatever we were trying to make. After the wire skeleton was built and fastened to a board, any areas of the design which were to be filled in solid with the plaster were then made with the chicken wire.

In order to give each child a place to work, several tables were set aside for plaster work. The wire figures were attached by means of string to the lights above. This was very necessary since the weight of the wet plaster would be too heavy for the wire until the plaster became dry and hard. Each child was assigned a working space where he could keep his figure until it was finished. Each child mixed the plaster in small amounts in a juice can. Shredded string and cloth were used with the



Making things has always been my favorite hobby. Sometimes I like to use household articles such as plastic spoons, paper cups, yarn or scraps of cloth. Other times I buy the materials I need for my special projects for birthday or Christmas gifts.

One day I was looking for something different to do in shop so Mr. McWhinnie, my teacher, suggested a wire sculpture.

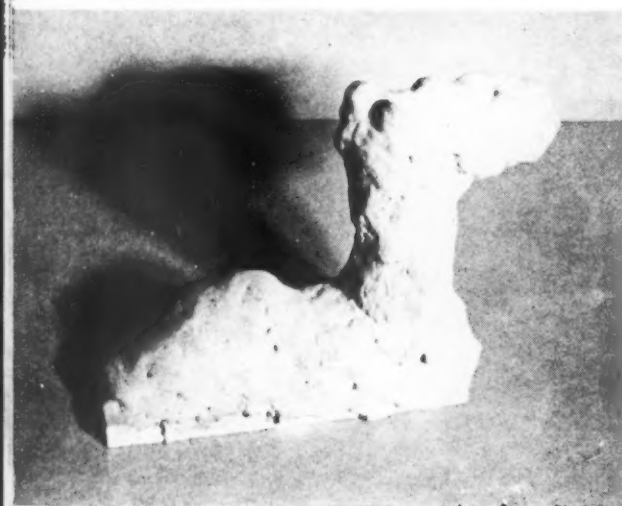
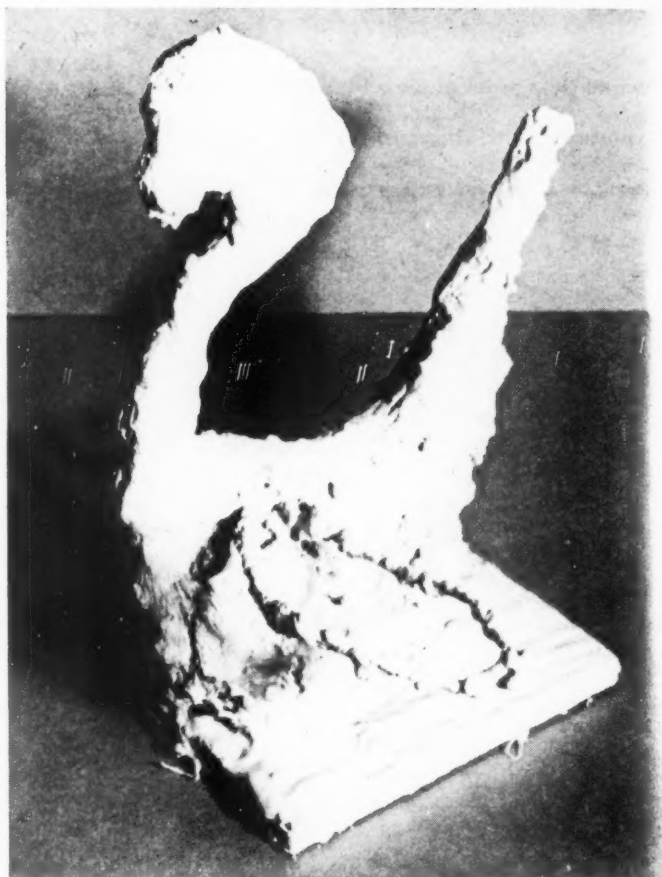
I bent the wire into different shapes and suddenly I had what looked like the head and back of a person. That is how Willoby began to take form. I added legs, arms and a book, which were held in place by very thin wire. His frame was then covered with gauze dipped in plaster. This dried in about a day. He is now at home, sitting on our mantel.

I'm sure handcrafts will always be an important part of my life.

Janet McIlrath
Grade 6
Laboratory School
University of Chicago

The first thing I did was to shape my swan out of wire. Then I put the wing on and after that I mixed the plaster and took some of the shredded string to mix with the plaster. I pushed and pulled until finally my swan was covered with plaster. I had a lot of trouble trying to figure out what colors to use but I finally decided on light blue, tan and pink. The head and neck are tan, the body is light blue and the wing is pink. That's how I made my plaster swan.

Allyson Green
Grade 4
Laboratory School
University of Chicago



Chicken wire forms added to skeleton armature of wire are solidly plastered to create brown camel.

first layers of plaster to provide more body in the mix. After this base coat the plaster was applied with old brushes.

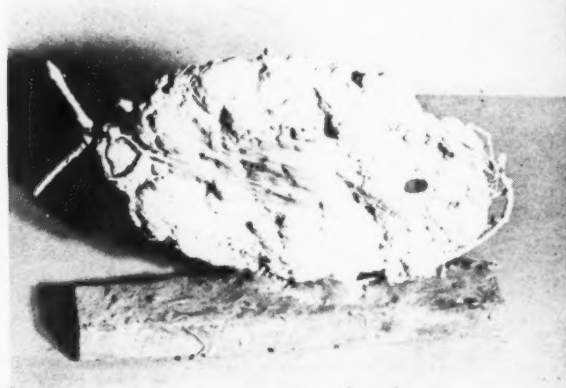
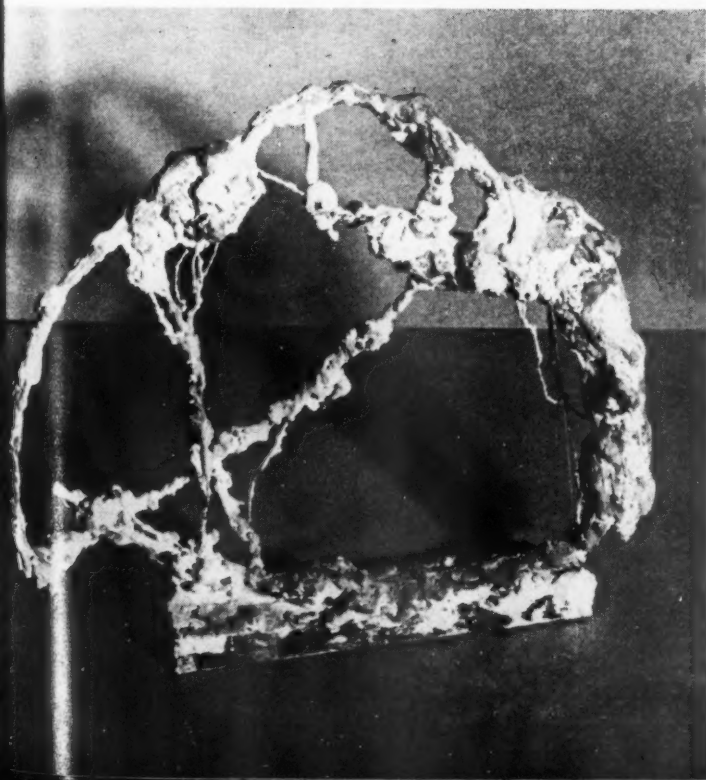
When the figures were finished and dry, wood and plaster rasps were used to shape the forms and smooth the surfaces until finally the figures were ready for color. Again plaster was mixed with powdered tempera and painted on the figures with a brush. It seemed at this juncture that we had hundreds of juice cans all over the shop.

When the pieces were dry, the strings were cut and the bases covered with plaster and painted. The janitors breathed a sigh of relief to see them taken down and shipped home.

To undertake this activity one needs to have a room or part of a room that can be set up just for plaster work and left set up until the work is done. Granted this, you'll have an activity that is fun for all. And who knows? Maybe a sculptor or two was born during our week's work—or is waiting to be discovered in your classroom.



When figures are finished and dry, wood and plaster rasps are used to shape forms and smooth surfaces. Then figures are ready for coloring with plaster mixed with powdered tempera and brushed on. Left, fourth-grader uses eight colors on "Garden Construction".



Fish perched on brown base has orange body, blue eye, uses open space at mouth and tail.



Harry Bertoia designs furniture for Knoll Associates, Inc., of New York. He has also received international recognition as a sculptor.

"In the sculpture," says Mr. Bertoia, "I am concerned primarily with space, form and characteristics of metal. In the chairs many functional problems have to be satisfied first . . . but when you get right down to it the chairs are studies in space, form and metal, too.

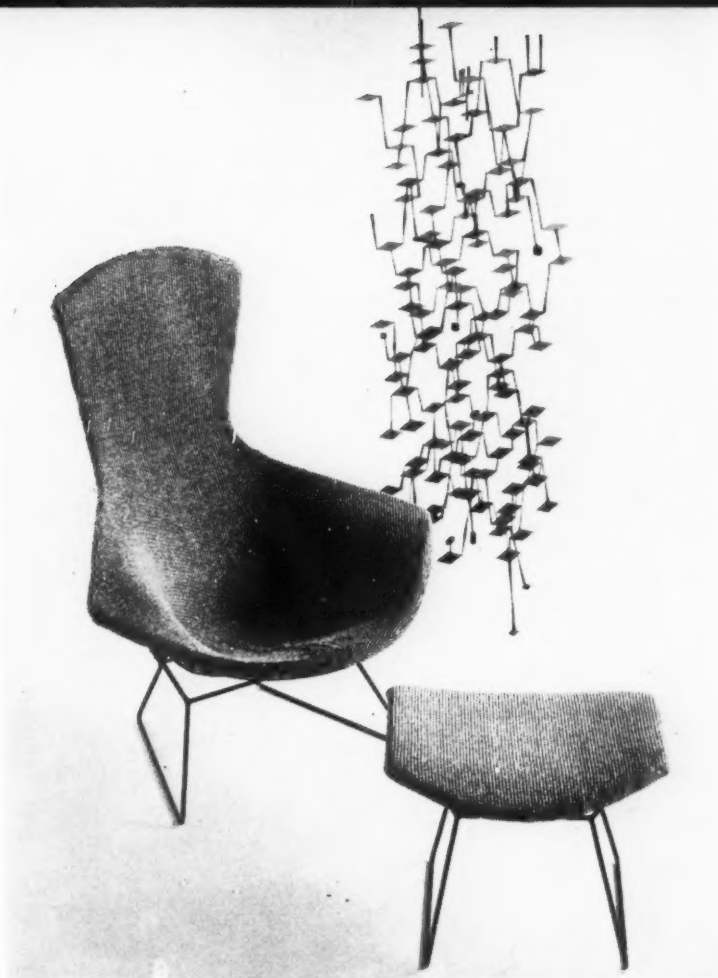
"If you will look at these chairs you will find that they are mostly made of air, just like sculpture. Space passes right through them."

The high-back lounge chair and ottoman are designed for deep comfort with seat and back formed to the contour

of the body and cushioned with foam rubber. The chair is available with or without the "floating mount" that permits the easing of chair angle following the movements of the body in seating position to assure maximum comfort.

The exciting new forms of these chairs add a new proportion to today's interior. Combining the sturdiness needed for heavy wear and a light transparent look, the chairs have many special features: a special rust-resistant finish and removable slip covers for easy cleaning. All the chairs are made of steel wire on seat and back and are supported on a steel rod base.

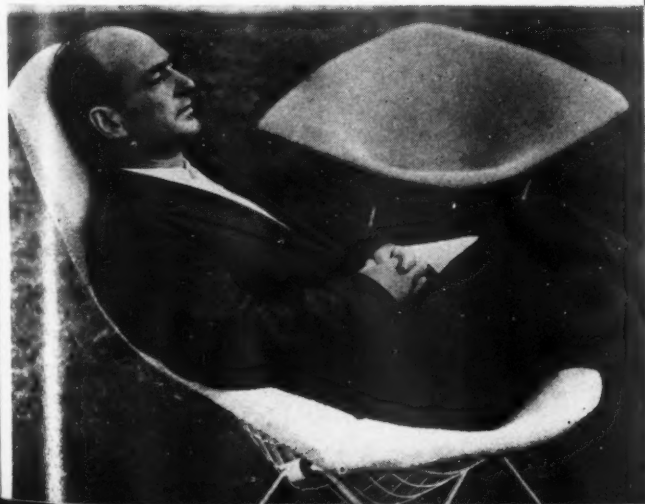
Harry Bertoia was born in Italy in 1915. He came to this country in 1930 and is now an American citizen.



FURNITURE DESIGNS—Harry Bertoia

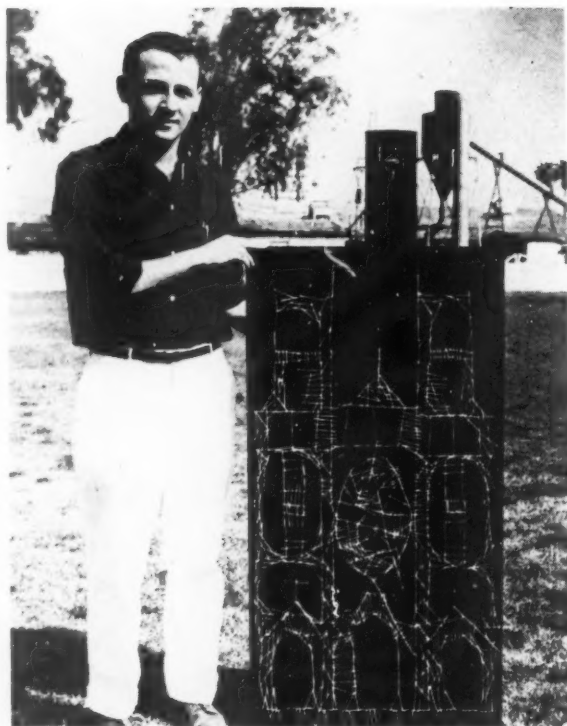
ART APPRECIATION SERIES

FOR YOUR BULLETIN BOARD



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A NEW WAY WITH FA



Senior student Art Geisert shows toothpick "drawing" on masonite as it looks before he engulfs it with plaster. Photograph of Rheims cathedral supplies inspiration, information.

Sense of real accomplishment goes with finding entirely new way of handling old familiar materials. Here is one student's success with wood splinters and plaster.

By GERALD F. BROMMER

Art Teacher, Lutheran High School
Los Angeles, California

High school art teaching sometimes may lack inventiveness because we don't allow enough experimentation. To counteract this tendency in our school, we set up a problem in experimental media that lasted for several weeks and developed a great many interesting methods.

The problem was simply stated. The materials were to be common ones: things that we had worked with again and again. The challenge lay in the fact that these materials were to be used in an entirely new way, at least new to the students.

Senior student Art Geisert decided to work with wood splinters and plaster. In practice he aimed at finding a way to build up relief with toothpicks and plaster. This was best done by bending and breaking toothpicks and gluing them to a cardboard surface so that parts of them were raised an eighth- to a quarter-inch from the surface.

Over this linear system of built-up relief, plaster of Paris was smeared, brushed and pushed. The experiments were concluded with attempts at coloring.



Art gets into spirit with both hands, pushing, smearing and brushing to maneuver plaster over and under surface. Parts of toothpicks rise in relief as high as eighth- to quarter-inch.

FAMILIAR THINGS



Closeup of finished work shows that relief is enhanced by student's method of using color (dark over light, light over dark). Textured sandy areas as well as elevated parts heighten surface interest.

Choosing the best of his experiments as a point of departure, Art obtained a two-by-four-foot piece of quarter-inch masonite. He decided on his subject matter, taking a photograph of the Rheims Cathedral as a source of information.

The student-artist freely applied toothpicks to the board to form an interesting linear quality. In some places the relief reached nearly half an inch. The textured and structured surface of the cathedral provided inspiration for the quality of the toothpick "drawing".

Art then mixed a quantity of plaster, sufficient to cover the board to a depth of about a quarter of an inch, adding a small amount of dry non-fat milk powder to give the plaster strength and resilience. When the plaster reached spreading consistency, he maneuvered it over the relief structure with fingers and brush. Relief and texture were important. Sand was added to the plaster and sprinkled on the wet surface in places to give it character. Some of the structured areas were allowed to remain above the plaster to add shadow and depth. The plaster was then allowed to dry.

The problem of color was next to be dealt with. The student had tried several painting methods on his small experiments. The most colorful and permanent involved liquid tempera colors mixed with Borden's Starlac, a non-fat dry milk substance. We had found in previous painting problems that this combination produced an extremely tenacious medium something like casein glue.

The paint mixture was applied with fingers, brush and cloth. Colors used were subtle blues and blue grays with accents in reds. In many areas a lighter color, even white, was dry-brushed over the raised areas to add greater relief. The elevated wood parts as well as the textured sandy areas heightened the surface of the finished work.

When dry, the piece was further protected by a matte-finished spray plastic.

This method of working with familiar materials in a new way gave one young man a stimulating feeling of accomplishment. Such experimentation should be encouraged, since it helps to broaden creativity and establish confidence. ■



"SAY IT WITH PICTURES..."



Newspaper willingly publishes news of school art, appreciates well-prepared copy, effective pictures.

If we would forestall another decline and rape of school art, we must use every possible means—and there are many—to draw attention to art in action.

By **KARL G. WALLEN**

Supervisor, Department of Art Education
Hazleton, Pa., City School District

Focusing public attention on the creative and social aspects of the art program in the school and community becomes more important each year.

"Fads" and "Frills", the ugly monsters of the early 30's, have again reared their heads throughout the schools of our nation and only those art teachers who experienced the decline and rape of the arts by administrators and school boards during the Depression can appreciate the untiring efforts of art organizations, groups and individuals to stem the tide of unjust and unfavorable criticism that was heaped on the art profession. Those teachers of art who had strong programs of studies and good public rapport withstood the storm of abuse; the weak perished.

If we are to survive the attacks on art education now in progress, we must build strongly for the future. On the art teacher will fall the responsibility for injecting a new spirit and a new enthusiasm among the students and citizens

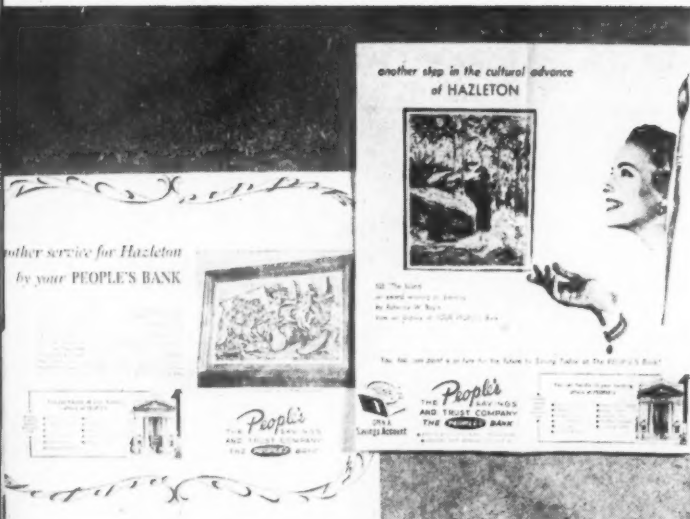


Students ready Art League Gallery for preview of annual Hazleton High School art exhibit. Cooperation with your local art league or association strengthens art program and helps link school and community.

of the community, and the teacher or supervisor responsible for the art program should make plans throughout the school term to "Say It With Pictures" and to draw attention to art in action.

In any community the local newspaper is a dynamic force that can do much to carry to the public the story of art's importance. Your newspaper should be regularly informed of what is happening in the school art department and in local art organizations. Get to know your editor and his reporters, for without their cooperation you will never make the headlines. Remember, a newspaper is a commercial enterprise, interested only in selling news that is timely and significant. Timeliness is an important criterion in determining the newsworthiness of your art event. Don't expect news reporters to beat a path to your office or art room. They're much too busy for that. As a specialist in art education you must assume the responsibility





Art work of members of Hazleton Art League provides eye appeal for bank's newspaper ads. Work on right is by junior high school art teacher, work on left by high school social studies teacher. Local industrial, commercial establishments are more than willing to use your art.

bility for informing the editor of items of interest and you must cooperate by preparing the copy and knowing the where and what of the pictures to be taken for your news item. Don't keep a reporter waiting. His time is too valuable. He's doing you a favor, so act accordingly and promote good will by being prompt and courteous in your dealings and relationships with him. You may need his cooperation again soon.

Your local art league or art association is an important link between school and community. They can do much to strengthen the art education program by sponsoring exhibits of national and local importance, by providing after-school and evening classes for children and adults and by supporting and promoting elementary and secondary school art exhibits. All of these activities provide additional picture-stories of art promotion in your community. It's also important that you become an active member of your local art association. They'll need your help and you'll need theirs.

Local industrial and commercial establishments are more than willing to exhibit the work of your students in the windows or corridors of their buildings. Plan and organize your displays carefully. You'll gain many new supporters for your art program from within these organizations. Interesting ads can be formulated by combining pictures of the art work on display with that of the message the commercial establishment is endeavoring to get across to its readers. News releases in advertisements of this type are timely and keep the public informed of your school art activities.

Cooperation can never be over-emphasized. Excellent examples of cooperation on the part of civic-minded groups and commercial institutions are seen in photographs of "Opening Nite" at the Hazleton Art League Galleries when



Hazleton's art league sponsors exhibits of children's art work, provides after-school, evening classes for all ages.

the George May Collection of Old Masters was shown to the public. Interest runs high when shows of this type are presented. Because of the cost involved it took the cooperation and combined efforts of a commercial bank, the art League and an art company plus interested patrons of the arts to underwrite the expenses involved. The success of such ventures is a good indication that art is appreciated by the public and can be brought to a community through



People's Bank transforms lobby into gallery for invitational art exhibit, preceded by reception for artists. This event and bi-monthly exhibits of local artists' work keep art before public.

united group effort. So enlist the aid of your banks, commercial stores and industries to promote the cause of the arts.

The People's Bank in Hazleton, co-sponsor of the Old Masters Show, also sponsors group exhibitions of paintings by local artists. Bi-monthly shows of selected works of local artists have been held regularly in the lobby for a number of years. Photographs of the paintings displayed are then used in newspaper advertising.

Projects of this type keep art before the public and reach a group or segment of people not identified with art in the community. Picture-stories of this type of activity are of interest to the public and close cooperation must be maintained between the newspaper advertising department and the sponsor of the exhibit.

An electronics manufacturer and a branch bank in another section of the city used paintings, sculpture and mosaics from students of the Hazleton Art (continued on page 34)

Savings company builds ad around photo of student art, invites public "to see these beautiful creations which mean so much to students as individuals and the cultural life of our community . . ."





JUNIOR ART GALLERY

FOR YOUR BULLETIN BOARD



Ever since I can remember I have liked to do things with my hands. That is why I was very happy when the chance came for me to explore in the Saturday Art Class. It is so much fun to see what you can do with so many different materials.

The first thing I tried was a dirt and plaster mold from which I carved a head of a man. This was a new type of art work for me and I really was fascinated with it. Here was something I liked even better than drawing pictures.

Last spring I was looking for a new project to do. Searching through a box of odds and ends of wire, I found a piece of chicken wire so squashed that I

saw the beginnings of my woman.

Excitedly I began to work on her, rolling more chicken wire for arms and legs. When I attached the arms and legs, my problems began. It surely took some figuring to get her to stand in balance. I used wood inside the legs up to the waistline, then I fastened the legs securely on a base of wood. I found a 500-watt light bulb which was just the right size for her head. I covered all but the head with paper mache.

Her skirt is glass mosaic. For weeks I hunted for glass bottles in the alleys and behind stores. The pieces just had to be the right color of green and brown. After breaking the glass in small pieces, I applied them to the paper mache with Elmer's glue. It seemed miles around before that skirt was covered. Between the pieces of glass I used grout. For the rest of her figure, I molded on a thin layer of self-hardening synthetic clay. I believe that I liked to model her head best of all. I wanted her to be like an old, old lady from South America. The finishing touches were mosaics around her cuffs, neck and the bun of her hair.

Now came the time when my heart sank. The heavy weight of added material threw her off balance. Nothing seemed to solve the problem. My classmates were full of sympathy and suggestions. Guy wires would work, but that would spoil her looks and everything. Bet you know how I felt. Then, as I thought, "tottery old woman, too old to stand", I spied a heavy copper rod. It was the answer, for old people need the third leg to stand. My woman has a cane; I drilled a hole in the base to hold it firm.

My problem solved, I happily painted her blouse green to match one of the shades in her skirt. Her hair and eyebrows are silver, for it goes so well with her old brown withered skin. Her stand is gold. "My Woman". Everyone seems to like her, but for me she is a thrill. She is my creation.

When your school gives you a chance like this, don't miss it. It makes you feel like doing things and being somebody. I feel that anyone who has art ability should use his talents to the fullest. He should not only do what he likes to do but train himself in other fields of art.



Bob Karraker

Age 13, Grade 7
Jonathan Turner Junior High School
Jacksonville, Illinois

BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

By **IVAN E. JOHNSON**

Professor and Head
Department of Arts Education
Florida State University, Tallahassee

TEACHING ART TO CHILDREN by Blanche Jefferson, Allyn and Bacon, Inc., 150 Tremont St., Boston 11, Mass., 1959, \$5.50.

We now have books on theory and method in art education in large numbers. Not many of these books are free from the specialized technical terms and pedagogues our field has developed. Blanche Jefferson's *Teaching Art to Children*, however, is written in such effectively clear and simple terms, it is at the threshold of the average elementary teacher. Descriptions of classroom learning situations with the actual teacher-pupil conversation included make graphically real the teaching approach Miss Jefferson advocates.

Issues and problems in art education are met head-on in the *Teaching of Art*. Miss Jefferson doesn't begin negatively by telling her readers how wrong are copy books, tracing, contests and grading. Instead, she presents the case for both sides of an issue and then presents supportive material to show there are better and more rewarding art experiences than copybook coloring or an art contest. This is not to say Miss Jefferson pulls her punches. On the contrary, once she has shown, for example, the good and evil of a contest, she leaves no doubt in her readers' minds a contest has adverse effects on children's creative expression. At the same time, she makes a clear case for creative art (with descriptions of classroom situations and illustrations of children's work) so that one readily and ardently believes in her creative approach.

Philosophy, teaching method, evaluation and creative growth are treated in the earlier chapters of *Teaching Art to Children*. Because Miss Jefferson feels there are some nagging problems that need attention seldom given in art education texts, she has written a chapter on the relation of art to other areas of the curriculum; one on contests, competitions and grading; and a chapter on "An Interest Need Approach" in preference to the assigned topic approach in teaching art.

Small but especially well related illustrations of children's art are generously used in the Book. For those who may use *Teaching Art to Children* as a college text, study activities are given at the end of each chapter.

This reviewer wishes Miss Jefferson had not bothered to include the brief explanation of the principles of design, they are too transitory and formal in terms of her otherwise impressively creative approach to the teaching of art.

Miss Jefferson has written a book with which teachers can easily identify themselves. Because of the plausi-

bility, sincerity and enthusiasm of her book, Miss Jefferson should stimulate her readers to better teaching. ■

■ ■ ■

SIGNS AND SYMBOLS IN CHRISTIAN ART by George Ferguson, Oxford University Press, 417 Fifth Ave., New York 16, N.Y., 1959, \$7.50.

One of the most fascinating aspects of painting (and sculpture, too) of the Renaissance was the meaning conveyed by signs and symbols. For example, St. Sebastian was seldom painted without arrows piercing his body or St. George without his armor. In a time when the masses of people learned the gospel through paintings in the churches, a portrayal of some part of the Bible or the lives of the saints often depended on a sign or symbol to show something of the character of the personages.

George Ferguson, in his *Signs and Symbols in Christian Art*, has compiled with taste and freshness a sourcebook on the subject. As a rector of an Episcopal parish, Mr. Ferguson had found that a knowledge of signs and symbols in religion and art was valuable to instruction. With the urging of Mr. Rush Dress and the cooperation of the Dress Foundation and the National Gallery of Art, the author set about assembling a concise, orderly, and accessible book of interest to all ages. *Signs and Symbols in Christian Art* brings together information that has appeared very seldom in one book in English translation.

With the resources of the Dress Foundation and the Phaidon Press at his disposal, Mr. Ferguson chose excellent illustrations, both in color and in black and white. Divided into 14 sections, text and illustrations cover such interesting and varied material as animals, birds, insects, the earth and the sky, religious dress and objects, their meanings in Christianity and their uses in religious paintings. Brief descriptions of incidents in the Old and New Testaments and the lives of the saints show the basis for the signs or symbols of attribution. Whether one is looking for iconographical derivations or clarification of personifications, *Signs and Symbols in Christian Art* is a useful book. In the classroom teachers will find it a good source of information for the study of Renaissance painting. ■ ■ ■

I LIKE WHAT I KNOW by Vincent Price, Doubleday and Company, 575 Madison Ave., New York 22, N. Y., 1959, \$4.50.

Vincent Price is an actor of stage and screen and a lecturer of great charm and wit. Art is his major passion. He has a master's degree in art history. With this background, his new book, *I Like What I Know*, is insured a considerable audience. But let's face it with all his talents, he is no writer. We can forgive his writing if we become absorbed in the anecdotes that tell his life story from childhood up to the point when he won large sums on a quiz program for his art knowledge. In the course of Mr. Price's education, travels and professional career, his enthusiasm for art never wavers. He seems unorthodox or flippant at times but never insincere. It is obvious that he is equally professional as an art historian as he is an actor.

The importance of art education is stressed, both directly and indirectly. Those of you exposed to art education prior to 1930 will get a kick out of Mr. Price's visits as a child to the St. Louis Art Museum—hilarious, yet nostalgic. *I Like What I Know* was not designed as a text. It is a journal, informally written, of one man's absorption with art—an unusual and entertaining man at that. If your art book reading needs a little spice, a respite from a heavy diet, Mr. Price's book may fill the need.

■ ■ ■

PARIS/NEW YORK: ARTS YEAR-BOOK 3, Doubleday and Company, 575 Madison Ave., New York 22, N. Y., 1959, \$4.95.

These days yearbooks on art, which always seem to appear on the book market around Christmas time, contain pretty rich fare in the way of color reproductions, essays and critiques. Their theme may be American Art or French Art or an anthology. This year's most lavish yearbook is *Paris/New York*, published by the *Art Digest*. The title in itself ought to be a sure-fire seller. The writing, editorial approach and format are designed for the scope of the title. The writing is of high quality, but the material covers some art and artists that are neither Paris or New York. Beautiful color plates of De Kooning, Soulages, Kantor and others are exciting. Among the essays, Jerold Lanes' profile of Alberto Giacometti and Robert Rosenblum's study of Louise Nevelson are noteworthy. A high school library needs material such as *Paris/New York* for students who go beyond the browsing stage in their inquisitiveness about art.

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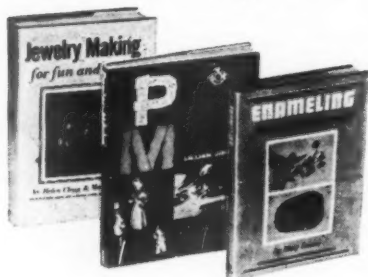
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and Mary Larom

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Say It With Pix

(continued from page 29)

League adult evening classes to enhance the decor of their building entrances. All who have business dealings with these establishments observe the work on display and can't help but be favorably impressed. These exhibits play to an audience of newcomers continuously and in almost all news releases the photographs of the art work on display are incorporated with the news item. All art objects in an exhibit of this type are on loan for a period of one month and the changing exhibits create further interest among personnel and visitors to the industrial offices. Exhibits of this type are the only means of recognition for many adult artists and provide an additional incentive to carry on further study in the art fields.

An alert Chamber of Commerce and civic organizations can always make use of the art talent in the community. Sponsored projects involving the use of the arts can place your art group or organization in an enviable position in the community. Examples of this type of cooperation are found in pictures of "Paint the Town", a Chamber of Commerce-Art League project, in which adult artists painted their impressions of the city, and "Halloween," a yearly civic project of the Lion's Club and the Hazleton Schools, in which the art participants are secondary school children, who create fanciful



window displays of the fall and the Halloween season. Cooperating with the Community Concert group, the Hazleton High School art department created many interesting 2-D and 3-D works of art to encourage new membership. A special exhibit and a reception honoring the high school artists climaxed the "Art and Music" project.

As time goes on it becomes increasingly important that art teachers and supervisors throughout the nation exhibit a greater interest in what is happening in their community concerning the promotion of the arts. It is important that we as art experts make arrangements for pictures to accompany



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on art news items, for pictures can add additional sparkle and flavor and become effective eye-stoppers for news that would otherwise be dull and routine to the reader of the local daily.

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Status Quo

(continued from page 16)

Zeager, interested, talented and gifted children were working at one time. All told, over 100 children were taking advantage of this program. Though some came for a two-week period, most of them came for four weeks, starting at eight o'clock and staying until 12.

During both the Saturday and the summer program, there are several field trips for sketching and painting. This includes at least one bus trip to the Illinois River, where the day is spent not only sketching and painting, but also searching and exploring with both magnifying glass and camera. This does much to increase closer observation of the world around us. All of this is a part of the educational program of School District 117, where there is deep concern for the continuous growth of all children in all areas of study and life.

At the close of each school year and at the end of the summer program, the children hold an open house for their parents and friends of the community. Each student arranges his own exhibit or display and helps by serving as host or hostess and by working on some problem or demonstration during the display period.

When once in the program, the student remains as long as he wishes. Many of the young people manifest interest in becoming teachers of art education and continue to participate in the program in spite of their busy high school life. Another fine outcome of this program is that the spirit of exploring new creative ideas is carried into the regular classrooms by these participating students. In fact, the spirit of exploring for further possibilities and of seeking new facets permeates the whole program of art education.

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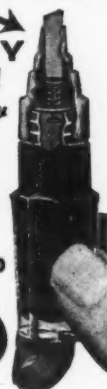
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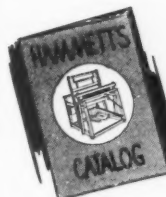
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the status quo. We have seen happy instances of individual changes and growth among the children — in the strengthening of self-confidence, the opening of new channels of expression or the uncovering of hidden potential and talents. It is indeed a thrill to watch the continuity of each child's growth and his increasing ability to find solutions creatively and independently. Above all, it is rewarding to have a share in the dreams of these future architects, builders, engineers, scientists and teachers of art education.

"Eye For Music"

(continued from page 10)

sian composer, to produce "Pictures at an Exhibition". Each episode of this music is based on a picture.

Another artist, Arnold Bocklin, influenced several composers. Max Reger composed "Four Tone-Poems after Pictures by Bocklin, Op. 128". Sergei Rachmaninoff composed "Symphonic Poem: Die Toteninsel; Op. 29, after the painting by Arnold Bocklin".

In music, the composers carried over the moods and the stories of the pictures. This carry-over of ideas, coloring and relationships can go the other way, too, from music to painting.

Impressions from music may follow two approaches: the rhythm or movement emphasis and the whole concept design. The two areas are not separate by any means, since at times they may merge into each other. Both were used in our classroom activity.

In the whole-concept impression, the artist instills the musical moods, symbolism, story, scene and rhythm of the whole piece. By means of paint, he creates the entire musical piece on canvas or paper. Illustrations of this may be found in the collection of paintings that were parts of advertisements by the Capehart people. Well known artists were commissioned to paint their versions of famous musical selections.

One example from this collection is the painting of Ravel's "Bolero" by Salvador Dali.

Walt Disney produced the famous film presentation, "Fantasia", using this approach. Different selections of music were rendered by means of photography, cartooning and painting. The variations ran the gamut from story to color abstractions. "Fantasia" had the

added power of actual movement on the screen with the sound.

The rhythm or movement form of painting to music is not as complex as painting the whole concept of the musical selection. Rhythm or movement is a part of nature and all expressive. Movement in nature may be the gliding motion of the sea gull, the sea of motions in the grain fields or the motions of water. The artist paints the sound and beat of the music and expresses it through strokes, abstract patterns, free forms or small bright patches of color. No composition may be intended, but it may form into one since the artist may unconsciously try to achieve one while painting.

Our special art classroom activity started when I told the students that music could be a source of inspiration for painting; and that we were going to work with music and painting together. We were to use our usual school water color paints, a box of eight semi-matte cake colors. For music we borrowed a record player and some discs from the music department. On the first day we listened to several selections.

The first was Ravel's "Bolero". After we listened, I described briefly how the theme kept repeating itself in various sections of the orchestra to build itself up into a tremendous crescendo.

The next day we played it again, and this time we painted to the movements. I explained that recognizable subject matter was not a necessity, that the sounds should suggest the forms. This led to the development of exciting abstractions.

We went on to the barbaric sounds of dancing and singing in the victory celebration for the captured Prince Igor in the "Polovetsian Dances" by the Russian composer Borodin. The piece was played several times and several large water colors resulted, some absorbing a section of the music, others embracing all of it.

From the romance of the past we next entered a contemporary period with Gershwin's "Concerto in F" and "Rhapsody in Blue". Abstractions and rhythmic paintings seemed to be the students' way of expressing these. From Gershwin we moved to Beethoven's Fifth Symphony and Schubert's Unfinished Symphony. In discussions of what we felt the composers were trying to do, the students recognized that both symphonies expressed variations of moods, meanings and emotions.

These are but a few of the many experiences that are possible when music is linked to painting. A painting may run the full gamut from a literal interpretation of the music to vivid abstraction and thoughtful surrealism. This type of exploration releases the students from a tight, overworked pencil coloration to a felt, imaginative spontaneous use of paint. Pattern and rhythm become a natural part of paintings done to music.

For many of the students this was indeed a new approach to painting, an awakening of appreciation of fine music and a realization that there is a definite bond between the creative arts.

What Is Art?

(continued from page 17)

Our concept of quality. So "qualified by use" is basic in our definition of art. To deny "qualified by use" is to deny life, change, growth and creativity.

Art must be directed toward a sense of personal fulfillment. "Fulfillment" is the key word here. An art experience is usually entered into with the hope that it will provide a sense of fulfillment. There is the hope that the experience will end with the satisfaction of personalized completeness, finality and accomplishment. "I started, completed and accomplished this, and therefore I am deeply satisfied." This sense of personal fulfillment gives wholeness to the art experience. Without such fulfillment there is no reason for undertaking the art experience in the first place, except for reasons of experiment or curiosity. Experimental curiosity without fulfillment-satisfaction can eventually make dilettantes of potentially creative individuals. Experimental curiosity is a prime mover in the art experience, but fulfillment-satisfaction gives the art experience a meaningfulness that helps the individual explore that experience more broadly and deeply. In short, fulfillment gives real meaning to the art experience.

We conclude with these observations:

- (1) It is important to try to define art. Defining art is the business of art educators.
- (2) It is important that the definition we eventually devise be workable. "Workable" means that you, the teachers, are personally identified with that definition, and that you can effectively

use it in your teaching. Defining art must not become an academic matter. Dictionary definitions are usually good as definitions, but are often not educationally workable in the creative art class.

(3) Though the definition outlined here was developed from experience in teaching the visual arts (drawing, painting, sculpture, etc.) in the elementary school, it can be applied to other arts.

(4) What is art? Art is what you actually make it in your daily experience in teaching.



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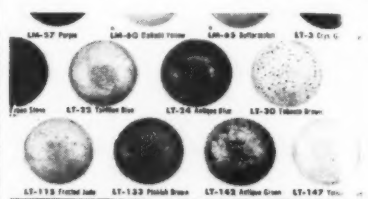
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 Graphic Chemical & Ink Co., Box 27, Villa Park, Ill.
 The T. H. Greenwood Co., Pennsylvania & Logan Aves., North Hills, Pa.
 Gregory Kilns, 21570 Edgecliff Dr., Cleveland 23, Ohio
 Griffin Craft Supplies, 5626 Telegraph Ave., Oakland 9, Calif.
 M. Grumbacher, Inc., 484 W. 34th St., New York 1, N. Y.
 J. L. Hammett Co., Kendall Sq., Cambridge, Mass.
 The Handcrafters, 1 W. Brown St., Waupun, Wis.
 Harper & Bros., New York 16, N. Y.
 Harper Ceramics, 109 W. 6th St., Ft. Lauderdale, Fla.
 Harrop Ceramic Service Co., 3470 E. Fifth Ave., Columbus 19, Ohio
 Helen's Rainbow Paints, 6324 Blaisdell Ave., S., Minneapolis, Minn.
 Hercules Chemical Co., Inc., 416 Broadway, New York 13, N. Y.
 Higgins Ink Co., Inc., 271 Ninth St., Brooklyn 15, N. Y.
 C. R. Hill Co., 35 W. Grand River, Detroit 26, Mich.
 Hill & Wang, 104 Fifth Ave., New York 11, N. Y.
 Hobby Mfg. Co., 12831 Lyndon, Detroit 27, Mich.
 Holland Mold Shop, 1040 Pennsylvania Ave., Trenton, N. J.

O. Hommel Co., P. O. Box 475, Pittsburgh 30, Pa.
 House of Ceramics, Inc., 3293-95 Jackson Ave., Memphis 12, Tenn.
 C. Howard Hunt Pen Co., Seventh & State Sts., Camden 1, N. J.
 K. H. Huppert Co., 6830 S. Cottage Grove, Chicago 37, Ill.
 Hazel Hurley Studio, 830 Warren Ave., Downers Grove, Ill.
 Hy-Art Brush Co., 13 Jordan Ave., Brunswick, Me.
 Ideal Paste & Chemical Co., 3559 W. 140th St., Cleveland, Ohio
 Illini Ceramic Service, 439 N. Wells St., Chicago 10, Ill.
 Immerman & Sons, 2185 E. 114th St., Cleveland 15, Ohio
 Imperial Bead Co., 1905 Marmion Ave., New York 60, N. Y.
 International Crafts, Inc., 325 W. Huron St., Chicago 10, Ill.
 Jerat's "House of Many Crafts", 5744 Tujunga Ave., North Hollywood, Calif.
 Jewel Leather Goods Co., 154 Grand St., New York 13, N. Y.
 Jewelry Craftsman Co., 139 N. Wabash Ave., Chicago 2, Ill.
 Jewelry Craft Supply, P. O. Box 14, Forest Hills 75, N. Y.
 Kabat Art & Craft Inc., Box 1152A, Cleveland 3, Ohio
 Kenner Products Co., 912 Sycamore St., Cincinnati 2, Ohio
 Kewanee Mfg. Co., 5159 S. Center St., Adrian, Mich.
 Kiln-Gard, 214 8th Ave., N., Jacksonville Beach, Fla.
 Kit Kraft, 12109 Ventura Pl., Studio City, Calif.
 H. B. Klopfenstein & Sons, Route 2, Crestline, Ohio
 Sam Kramer, 29 W. Eighth St., New York 11, N. Y.
 Krylon, Inc., Ford and Washington Sts., Norristown, Pa.
 Kurtz Bros., Fourth & Reed Sts., Clearfield, Pa.
 Lamp Products, Box 34, Elmo, New York
 L & L Mfg. Co., 138 8th St., Up-land, Pa.
 Landers-Segal Color Co., 78 Delevan St., Brooklyn 31, N. Y.
 A. Langnickel, Inc., 115 W. 31st St., New York 1, N. Y.
 J. C. Larson Co., 820 S. Tripp St., Chicago 24, Ill.
 J. S. Latta & Son, 909 W. 23rd St., Cedar Falls, Iowa
 LaVee Studio, 22 E. 29th St., New York 16, N. Y.
 Ernest Linick & Co., 5 S. Wabash Ave., Chicago 2, Ill.
 The Lion Co., 519 Zane St., Louisville, Ky.
 Loom Craft Studio, 687 Rombach Ave., Wilmington, Ohio
 The Macmillan Co., 60 Fifth Ave., New York 11, N. Y.
 Magnus Craft Materials, Inc., 109 Franklin St., New York 13, N. Y.
 Marsh Company, 98 Marsh Bldg., Belleville, Ill.
 Mason Instrument Co., 29 Elm Ave., Mt. Vernon, N. Y.
 Mayco Colors, 10645 Chandler Blvd., North Hollywood, Calif.
 Mayline Co., Inc., 525 N. Commerce St., Sheboygan, Wis.

- David McKay Co., Inc., 119 W. 40th St., New York 18, N. Y.
- McKnight & McKnight Publishing Co., Towanda Ave. & Rt. 66, Bloomington, Ill.
- Metal Findings Corp., 152 W. 22nd St., New York 11, N. Y.
- Metal Goods Corp., Craft Div., 5239 Brown Ave., St. Louis 15, Mo.
- Millers Forge Mfg. Corp., 250 4th Ave., New York 3, N. Y.
- Mitchell-Steven Hobbycraft Co., 197 Evergreen Dr., Westbury, L. I., N. Y.
- Frank Mittermeier, 3577 E. Tremont Ave., New York 65, N. Y.
- Modern Mosaics, Div. of Immerman & Sons, 2185 E. 14th St., Cleveland 15, Ohio
- Modern School Supplies, P. O. Box 958, Hartford, Conn.
- Montgomery Studio, R. D. 4, West Chester, Pa.
- The Morilla Co., Inc., 330 E. 23rd St., New York 10, N. Y.
- Mosaic Crafts, 80 W. 3rd St., New York, N. Y.
- Mutschler Brothers Co., Nappanee, Ind.
- Mutual Aids, 1946 Hillhurst, Los Angeles 27, Calif.
- National Crayon Co., 117 Main St., Easton, Pa.
- National Handicraft Co., 199 William St., New York 38, N. Y.
- New Jersey Crayon Co., Inc., 133-138 N. 10th St., Paterson, N. J.
- Newton Pottery & Supply, Inc., 1021 Boylston St., Rte. 9, Newton Highlands 61, Mass.
- Nobema Products Corp., 141 Greene St., New York 12, N. Y.
- Norwood Loom Co., P. O. Box 272, Baldwin, Mich.
- Nu Media, P. O. Box 215, Faribault, Minn.
- Oleira Ceramics, 152 Conklin Ave., Binghamton, N. Y.
- O-P Craft Co., Inc., Sandusky, Ohio
- Or Rug Co., Lima, Ohio
- Osborn Supply Co., 802 N. Broadway, Joliet, Ill.
- Palmer Show Card Paint Co., 2000 Stephenson Highway, Troy, Mich.
- Pack-O-Fun, 741 Devon, Park Ridge Ill.
- Park Cement & Chemical Co., 2403 W. Homer St., Chicago 47, Ill.
- Pearl Products, Inc., 105 E. Glenside Ave., Glenside, Pa.
- Peoria Arts & Crafts, Dept. BG, 1207 W. Main St., Peoria, Ill.
- Permanent Pigments, Inc., 2700 Highland Ave., Norwood 12, Ohio
- Philadelphia Museum, College of Art, Broad and Pine, Philadelphia 2, Pa.
- Plastic Products Co. of Utah, P. O. Box 1415, Salt Lake City 10, Utah
- Polymer Tempera, Inc., 17 Hawkins St., Somerville 43, Mass.
- Potters' Wheel, 11447 Euclid Ave., Cleveland 6, Ohio
- Pottery Workshop - Ceramastone, Chippita Park, Colo.
- Quality Hobby Dist., 1220 Boissevain Ave., Norfolk, Va.
- R & B Art-Craft Co., 11019 S. Vermont Ave., Los Angeles 44, Calif.
- Reliance Pen & Pencil Corp., 22 S. Sixth Ave., Mt. Vernon, N. Y.
- Research Products Corp., 1015 E. Washington Ave., Madison 10, Wis.
- Re-Ward Ceramic Color Mfrs., Inc., 1985 Firestone Blvd., Los Angeles, Calif.
- RIA Publisher, Wynigenstr. 15 Burgdorf/Switzerland
- Rich-Art Color Co., Inc., 31 W. 21st St., New York 10, N. Y.
- The Rosenthal Co., 45 E. 17th St., New York 3, N. Y.
- Robert Rosenthal, Inc., 840 Broadway, New York 13, N. Y.
- S. S. Artist Materials, Inc., 712 N. State St., Chicago 10, Ill.
- St. Louis Crafts, 15 W. Moody Ave., St. Louis 19, Mo.
- Sanford Ink Company, 2740 Washington Blvd., Bellwood, Ill.
- Sax Brothers, Inc., 1103 N. Third St., Milwaukee 3, Wis.
- Sbar's, 607 Broadway, Camden 3, N. J.
- School Products Co., 330 E. 23rd St., New York 10, N. Y.
- William R. Scott, Inc., 8 W. 13th St., New York 11, N. Y.
- Screen Process Supplies Mfg. Co., 1199 E. 12th St., Oakland 6, Calif.
- Sculpture House, 38 E. 30th St., New York 16, N. Y.
- Seeley's Ceramic Service, 7 Elm St., Oneonta 2, N. Y.
- Seneca Novelty Co., Inc., 52-54-56 Miller St., Seneca Falls, N. Y.
- Seward Publishing Co., 1269 Ozeta Terr., Los Angeles 6, Calif.
- Shell-Art Novelty Co., 229 S. 9th St., Philadelphia 7, Pa.
- C. W. Somers & Co., 387 Washington St., Boston 8, Mass.
- Soriano Ceramics, Inc., 20-21 Steinway St., Long Island City 5, N. Y.
- Speedliner Co., 4404 Ravenswood, Chicago 40, Ill.
- Speedry Products, Inc., 91-93 121st St., Richmond Hill 18, N. Y.
- Sprayway, Inc., 7644 Vincennes Ave., Chicago 20, Ill.
- J. S. Staedler, Inc., 25 DiCarolis Court, Hackensack, N. J.
- Standard Toykraft Products, Inc., 95 Lorimer St., Brooklyn 6, N. Y.
- Stanley & Associates, 600 N. Hill St., Oceanside, Calif.
- Stanley Tools, New Britain, Conn.
- Stewart Clay Company, Inc., 133 Mulberry St., New York, N. Y.
- Sto-Rex Craft, Div. Western Mfg. Co., 149 Ninth St., San Francisco 3, Calif.
- Strathorne Paper Co., West Springfield, Mass.
- Strauch Leathercraft Supply Service, 28 Sanford St., Glen Falls, N. Y.
- M. Swift & Sons, Inc., 10 Love Lane, Hartford, Conn.
- Tanart Leathercraft Co., 149 N. Third St., Philadelphia 6, Pa.
- Tandy Leather Co., 300 Throckmorton, Fort Worth, Texas
- Technical Furniture, Inc., Statesville, N. C.
- Technical Papers Corp., 25 Huntington Ave., Boston 16, Mass.
- Topping Studio Supply Co., 3517 Riverside Dr., Dayton 5, Ohio
- Testor Chemical Co., Rockford, Ill.
- Testrite Instrument Co., Inc., 135 Monroe St., Newark 5, N. J.
- Thomas C. Thompson Co., 1539 Deerfield Rd., Highland Park, Ill.
- Thompson-Winchester Co., Inc., 1299 Boylston St., Boston 15, Mass.
- Time-Saving Specialties, 2922 Bryant Ave. S., Minneapolis 8, Minn.
- Toby Products, Box 175, York, Pa.
- Transogram Company, Inc., 200 Fifth Ave., New York 10, N. Y.
- Union Rubber & Asbestos Co., P. O. Box 1040, Trenton 6, N. J.
- University Hobbycrafts, 1731 Johnson Ave., New York 53, N. Y.
- University Prints, 15 Brattle Harvard Sq., Cambridge 38, Mass.
- Utrecht Linens, 119 W. 57th New York 19, N. Y.
- V & E Mfg. Co., 758 S. Fair O. Box 950-M, Pasadena, Calif.
- Vantage Press, 120 W. 31st New York 1, N. Y.
- Van Howe Ceramic Supply Co., 1185 S. Cherokee, Denver 23, Colo.
- Van Nostrand Co., Inc., 120 Alexander St., Princeton, N. J.
- Virginia Van Veen, 5 Beekman St., New York 38, N. Y.
- Vitex Plastics, 830 Broadway, New York 3, N. Y.
- The Viking Press, 625 Madison Ave., New York 22, N. Y.
- Walbuck Crayon Co., Off Railroad St., Andover, Mass.
- Weber Costello Co., 12th & Kinley Sts., Chicago Heights, Ill.
- F. Weber Co., 1220 Buttonwood St., Philadelphia 23, Pa.
- Welded Plastics Corp., 1907 Park Ave., New York, N. Y.
- Wendell Mfg. Co., 4234 N. Lincoln Ave., Chicago, Ill.
- Westcott Rule Co., Inc., 8 E. Bayard St., Seneca Falls, N. Y.
- Western Ceramics Supply Co., 1601 Howard St., San Francisco 3, Calif.
- Nelson Whitehead Paper Corp., 7 Laight St., New York 13, N. Y.
- Willhold Products, Co., Div. of Acorn Adhesive Co., Inc., 678 Clover St., Los Angeles 31, Calif.
- Winsor & Newton, Inc., 902 Broadway, New York 10, N. Y.
- The University of Wisconsin, 104 Extension Bldg., Madison 6, Wis.
- X-Acto, Inc., 48-91 Van Dam St., Long Island City 1, N. Y.
- Zenith Toy Corp., 219 Jamaica Ave., Queens Village, N. Y.

NINTH SEMI-ANNUAL CLASSIFIED BUYER'S GUIDE

For the convenience of teachers and schools this guide lists 90 categories of art and craft materials and companies from whom they may be obtained. For addresses of these firms, turn to the

alphabetical listing on pages 39-40. Free and inexpensive catalogs and samples are available from many of these companies. Write on school letterhead and mention Arts and Activities.

ABRASIVES

Carter Products Co.
Ernest Linick & Co.
Sax Bros. Inc.

ADHESIVES

Adhesive Products Corp.
Milton Bradley Co.
Carter's Ink Co.
Chicago Bronze & Color Works
Columbia Cement Co. Inc.
Creffitt Mfg. Co.
Deltote, Inc.
Flexcraft Industries
Glu-Pen Corp. of Va.
Hercules Chemical Co. Inc.
Higgins Ink Co. Inc.
Jerart's House of Many Crafts
Krylon, Inc.
Mosaic Crafts
Sanford Ink Co.
Sax Bros. Inc.
Testor Chemical Co.
Thompson-Winchester Co.
Willhold Products Co.

ART & CRAFT SUPPLIES

A-1 Craft Products Co.
Advance Crayon & Color Corp.
American Art Clay Co.
American Handicrafts Co.

Anchor Tool & Supply Co., Inc.
Artone Color Corp.
Arts & Crafts Distributors
Beckley-Cardy Company
Bemis-Jason Corp.
Bersted's Hobby Craft Inc.
Block Artists' Material
Boin Arts & Crafts Co.
Milton Bradley Company
Bridgeport Pen Co.
Arthur Brown & Bros.
The Craftmfg. Co.
William Dixon, Inc.
Dremel Mfg. Co.
Eastern Handicraft Supply Co. Inc.
Faber Pencil Company, Eberhard
Flexcraft Industries
Floquil Products, Inc.
Gledhill Bros. Inc.
M. Grumbacher, Inc.
The Handcrafters
Hy-Art Brush Co.
Jerart's House of Many Crafts
Kit Kraft
Lamp Products
J. S. Latta & Son
Millers Force Mfg. Corp.
The Morilla Co., Inc.
Mosaic Crafts

Mutual Aids
Nobema Products Corp.
The O-P Craft Co., Inc.
Palmer Show Card Paint Co.
Peoria Arts & Crafts
Quality Hobby Dist.
Rich-Art Color Co. Inc.
Rosenthal's
Sax Bros. Inc.
Sbar's
S. S. Artist Materials Inc.
Topping Studio Supply Co.
X-Acto, Inc.

BASKETRY

American Handicrafts Co.
A-1 Craft Products Co.
Dwinell Art & Craft
Handcrafters
Mitchell Steven Hobby Craft
National Handicraft Co.

BEADS

Imperial Bead Co.
Jerart's
National Handicraft Co.
Sto-Rex Craft
Strauch Leathercraft Supply

BOOKS, ART & CRAFT

Barnes & Noble
Chas. A. Bennett Co., Inc.

The China Decorator
Comet Press
Davis Publications
Dennison Mfg. Co.
Gordon Art Center
Harper & Bros.
Hill & Wang
LeVee Studio
The Macmillan Co.
David McKay Co., Inc.
RIA Publisher
William R. Scott
Van Nostrand Company, Inc.
Vantage Press
Viking Press
Utrecht Linens

BRUSHES

Bergen Arts & Crafts
Berkshire Brush Co.
Binney & Smith
Milton Bradley Company
Cleveland Crafts Co.
Delta Brush Mfg. Corp.
A. I. Friedman, Inc.
Gare Ceramic Supply Co.
Gordon Art Center
M. Grumbacher, Inc.
J. L. Hammett Co.
O. Hommel Co.

House of Ceramics, Inc.
Hy-Art Brush Co.
Jerart's House of Many Crafts
Kit Kraft
A. Langnickel, Inc.
Oleira Ceramics
Permanent Pigments, Inc.
Rich Art Color Company Inc.
Sax Bros. Inc.
Seeleys Ceramic Service
Utrecht Linens
Van Howe Ceramic Supply Co.
CANVAS, ARTISTS' UTRICHT LINENS
F. Weber Co.

CEMENT, RUBBER

Chicago Bronze & Color Works
Columbia Cement Co. Inc.
The Craftmfg. Co.
M. Grumbacher, Inc.
Jerart's House of Many Crafts
Kit Kraft
Mosaic Crafts
Rich Art Color Company
Sanford Ink Company
Sax Bros. Inc.
Union Rubber & Asbestos
Willhold Products Co.
Div. of Acorn Adhesive Co. Inc.

CERAMIC SUPPLIES

American Art Clay Co.
Bergen Arts & Crafts
C. A. Buell Kilns
Ceramic Art Supply Co.
Ceramic Creations
Ceramics by Edna Parker
Ceramics Labs.
Ceramics, Inc.
Clay Turn Pottery
Davenport Ceramics
Duncan Ceramic Products Inc.
E. Studios, Inc.
Eaton Ceramic Supply
Enlight Products, Inc.
G. Ceramic Service Co.
H. T. H. Greenwood Co.
Harper Ceramics
Hommel Co.
House of Ceramics
H. Art Brush Co.
H. Ceramic Service Co.
H. Colors
H. Montgomery Studio
H. Pottery & Supply
H. Ceramics
H. Wheel, Inc.
H. Ceramic Color Mfrs., Inc.
H. Bros., Inc.
H. Products Co.
H. Ceramic Service
H. Ceramics, Inc.
H. Clay Co., Inc.
H. Studio Supply Co.
H. Ceramic Supply Co.
H. Western Ceramics Supply Co.
H. LK
H. American Art Clay Co.
H. American Crayon Co.
H. A. Dixon Crucible Co.
H. National Crayon Co.
H. Nobema Products Co.
H. Robert Rosenthal, Inc.
H. Sax Bros., Inc.
H. School Products Co.
H. Utrecht Linens
H. Walbruck Crayon Co.
H. Weber Costello Co.
H. Welded Plastics Corp.
H. CHARCOAL
H. Craftint Mfg. Co.
H. Joseph Dixon Crucible Co.
H. A. I. Friedman, Inc.
H. General Pencil Co.
H. M. Grumbacher, Inc.
H. J. L. Hammett Co.
H. Jerart's
H. Nobema Products Corp.
H. Permanent Pigments, Inc.
H. Rich Art Color Co., Inc.
H. Robert Rosenthal, Inc.
H. Weber Costello Co.
H. CLAY, MODELING
H. Advance Crayon & Color Corp.
H. American Art Clay Co.
H. American Crayon Co.
H. American Handicrafts Co.
H. Art Crayon Co., Inc.
H. Artone Color Corp.
H. Beckley-Cardy Co.
H. Binney & Smith, Inc.
H. Milton Bradley Co.
H. Ceramic Art Supply Co.
H. Cleveland Crafts Co.
H. Cole Ceramic Labs.
H. Craft Service
H. Craftint Mfg. Co.
H. Davenport Ceramics
H. Duncan Ceramic Products
H. Etl Studios, Inc.
H. A. I. Friedman, Inc.
H. T. H. Greenwood Co.
H. J. L. Hammett Co.
H. Harper Ceramics
H. O. Hommel Co.
H. House of Ceramics, Inc.
H. Illini Ceramic Service, Inc.
H. Jerart's
H. Kenner Products Co.
H. Mitchell Steven Hobby Craft
H. Montgomery Studio
H. National Handicraft Co.
H. Newton Pottery Supply
H. Oleira Ceramics
H. Potter's Wheel, Inc.
H. Rich Art Color Co., Inc.
H. Robert Rosenthal, Inc.
H. Sax Bros., Inc.
H. School Products Co.
H. Sculpture House
H. Standard Toykraft
H. Stewart Clay Co.
H. Strauch Leathercraft Supply
H. Tepping Studio Supply Co.
H. Transogram Co., Inc.
H. University Hobbycrafts
H. Van Howe Ceramic Supply Co.
H. Western Ceramics Supply Co.
H. GLASS, PLASTIC
H. American Art Clay Co.
H. Artone Color Corp.
H. Binney & Smith, Inc.
H. Cleveland Crafts Co.
H. Craft Mfg. Co.
H. Clay Turn Pottery
H. Davenport Ceramics
H. Delite, Inc.

Etl Studios, Inc.
J. L. Hammett Co.
House of Ceramics, Inc.
Illini Ceramic Service, Inc.
Jerart's
National Handicraft Co.
Nobema Products Corp.
Robert Rosenthal, Inc.
Sax Bros., Inc.
School Products Co.
Sculpture House
Seeley's Ceramic Service
Stewart Clay Co., Inc.
Strauch Leathercraft Supply
Tepping Studio Supply Co.
University Hobbycrafts
Van Howe Ceramic Supply Co.
Welded Plastics Corp.
Western Ceramics Supply Co.
COLORS, DRY
American Art Clay Co.
Binney & Smith, Inc.
Milton Bradley Co.
Cleveland Crafts Co.
Dwinnell Art & Craft Supply
M. Grumbacher, Inc.
J. L. Hammett Co.
Mitchell Steven Hobby Craft
National Handicraft Co.
Nobema Products Corp.
Robert Rosenthal, Inc.
Sax Bros., Inc.
University Hobbycrafts
F. Weber Co.
COLORS, OIL
American Artists' Color Works
American Crayon Co.
Art Crayon Co., Inc.
Chicago Mfg. Corp.
Chicago Bronze & Color Works
The Craftint Mfg. Co.
Flexcraft Industries
M. Grumbacher, Inc.
Permanent Pigments, Inc.
Rich Art Color Company Inc.
Sax Bros., Inc.
Standard Toykraft
Strauch Leathercraft Supply
Utrecht Linens
F. Weber Co.
Winsor & Newton, Inc.
COLORS, POSTER
Advance Crayon & Color Corp.
American Art Clay Co.
American Crayon Co.
American Handicrafts Co.
Art Crayon Co., Inc.
Artone Color Corp.
Beckley-Cardy Co.
Binney & Smith, Inc.
Milton Bradley Co.
Bridgeport Pen Co.
Carter's Ink Co.
Chicago Bronze & Color Works
Cleveland Crafts Co.
Craftint Mfg. Co.
Craft Service
Cushman & Denison Mfg. Co.
Dwinnell Art & Craft Supply
A. I. Friedman, Inc.
M. Grumbacher, Inc.
J. L. Hammett Co.
Jerart's
A. Langnickel, Inc.
National Handicraft Co.
Nobema Products Corp.
Palmer Show Card Paint Co.
Rich Art Color Co., Inc.
Robert Rosenthal, Inc.
Sanford Ink Co.
Sax Bros., Inc.
School Products Co.
Standard Toykraft
Stanley & Astor
Strauch Leathercraft Supply
University Hobbycrafts
Utrecht Linens
F. Weber Co.
Weber Costello Co.
Winsor & Newton, Inc.
COLORS, TEMPERA
Advance Crayon & Color Corp.
American Art Clay Co.
American Crayon Co.
American Handicraft Co.
Art Crayon Co., Inc.
Artone Color Corp.
Beckley-Cardy Co.
Binney & Smith, Inc.
Milton Bradley Co.
Bridgeport Pen Co.
Carter's Ink Co.
Chicago Bronze & Color Works
Cleveland Crafts Co.
Craftint Mfg. Co.
Craft Service
Dwinnell Art & Craft Supply
A. I. Friedman, Inc.
M. Grumbacher, Inc.
J. L. Hammett Co.
Helen's Rainbow Paints
Jerart's
Magnus Craft Materials, Inc.
Mitchell Steven Hobby Craft
National Handicraft Co.
Nobema Products Corp.
O-P Craft Co., Inc.
Osborn Supply Co.

Palmer Show Card Paint Co.
Permanent Pigments, Inc.
Polymer Tempera, Inc.
Robert Rosenthal, Inc.
Rich Art Color Co., Inc.
Sanford Ink Co.
Sax Bros., Inc.
School Products Co.
Strauch Leathercraft Supply
University Hobbycrafts
Utrecht Linens
F. Weber Co.
Weber Costello Co.
COLORS, WATER
Advance Crayon & Color Corp.
American Art Clay Co.
American Crayon Co.
American Handicrafts Co.
Art Crayon Co., Inc.
Beckley-Cardy Co.
Binney & Smith, Inc.
Milton Bradley Co.
Chicago Bronze & Color Works
Cleveland Crafts Co.
Craftint Mfg. Co.
Crayon Water Color and
Craft Institute
Dwinnell Art & Craft Supply
A. I. Friedman, Inc.
M. Grumbacher, Inc.
J. L. Hammett Co.
Kenner Products Co.
A. Langnickel, Inc.
Mitchell Steven Hobby Craft
National Handicraft Co., Inc.
Nobema Products Corp.
Osborn Supply Co.
Permanent Pigments, Inc.
Rich Art Color Co., Inc.
Robert Rosenthal, Inc.
Sax Bros., Inc.
School Products Co.
Standard Toykraft
University Hobbycrafts
Utrecht Linens
F. Weber Co.
Weber Costello Co.
Welded Plastics Corp.
Winsor & Newton, Inc.
CONSTRUCTION PAPER
Advance Crayon & Color Corp.
American Crayon Co.
American Handicrafts Co.
Beckley-Cardy Co.
Bienfang Paper Co., Inc.
Milton Bradley Co.
Cleveland Crafts Co.
Craftint Mfg. Co.
Dwinnell Art & Craft Supply
A. I. Friedman, Inc.
J. L. Hammett Co.
Jerart's
Kurtz Bros.
Mitchell Steven Hobby Craft
National Handicraft Co.
Nobema Products Corp.
Rich Art Color Co., Inc.
Robert Rosenthal, Inc.
Sax Bros., Inc.
School Products Co.
Strauch Leathercraft Supply
University Hobby Crafts
CORR
A-1 Craft Products Co.
The Handcrafters
Jerart's
Kit Krafts
Magnus Craft Materials
National Handicraft Co.
The O-P Craft Co., Inc.
Sax Bros., Inc.
Tepping Studio Supply Co.
CRAFT SUPPLIES
A-1 Craft Products Co.
Advance Crayon & Color Corp.
American Handicrafts Co.
Apache Leather Co.
Avalon Mfg. Corp.
Bergen Arts & Crafts
Bersted's Hobby Craft, Inc.
Milton Bradley Co.
Bridgeport Pen Co.
Cleveland Crafts Co.
Copper Shop
Craftint Mfg. Co.
Craft Service
Craftsman Supply House
Dennison Mfg. Co.
William Dixon, Inc.
Dwinnell Art & Craft Supply
Floquil Products, Inc.
Griffin Craft Supplies
J. L. Hammett Co.
Handcrafters
Helen's Rainbow Paints
Hy-Art Brush Co.
Jerart's
Sam Kramer
Kit Kraft
J. S. Laits & Son
LaVee Studio
Ernest Linick & Co.
Magnus Craft Materials
Mitchell Steven Hobby Craft
Mosaic Crafts
National Handicraft Co.
Nobema Products Corp.
O-P Craft Co., Inc.
Osborn Supply Co.

Pearl Products, Inc.
Sanford Ink Co.
Sax Bros., Inc.
School Products Co.
Seeley's Ceramic Service
Standard Toykraft
Steckley's
Stewart Clay Co., Inc.
Sto-Rex Craft
Strauch Leathercraft Supply
Testor Chemical Co.
University Hobbycrafts
Utrecht Linens
Weber Costello Co.
X-Acto, Inc.
CRAFTS, TO DECORATE
O-P Craft Co., Inc.
CRAYONS
Advance Crayon & Color Corp.
American Art Clay Co.
American Crayon Co.
American Handicrafts Co.
Art Crayon Co., Inc.
Fred Baumgarten
Beckley-Cardy Co.
Binney & Smith, Inc.
Milton Bradley Co.
Cleveland Crafts Co.
The Joseph Dixon Crucible Co.
Dwinnell Art & Craft Supply
A. I. Friedman, Inc.
General Pencil Co.
J. L. Hammett Co.
Jerart's
Mitchell Steven Hobby Craft
National Handicraft Co.
Nobema Products Corp.
Reliance Pen & Pencil Corp.
Robert Rosenthal, Inc.
Sax Bros., Inc.
School Products Co.
Standard Toykraft
Strauch Leathercraft Supply
University Hobbycrafts
Utrecht Linens
Walbruck Crayon Co.
F. Weber Co.
Weber Costello Co.
Welded Plastics Corp.
CRAYONS, OIL PAINT
Permanent Pigments, Inc.
Rich Art Color Co., Inc.
Sanford Ink Co.
Sax Bros., Inc.
Utrecht Linens
CREPE PAPER
Beckley-Cardy Co.
Cleveland Crafts Co.
Dennison Mfg. Co.
J. L. Hammett Co.
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Harper Ceramics
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Krylon, Inc.
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Craft Service
Craftsman Supply House
William Dixon, Inc.
Dwinnell Art & Craft Supply
Griffin Craft Supplies
Handcrafters
Harper Ceramics
C. R. Hill Co.
O. Hommel Co.
House of Ceramics, Inc.
K. H. Huppert Co.
Illini Ceramic Service, Inc.
Immerman & Sons
Jerart's
Jewelry Craftsman Co.
Kit Kraft
Ernest Linick & Co.
Magnus Craft Materials
Mitchell Steven Hobby Craft
Modern Mosaics
National Handicraft Co.
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R & B Art-Craft Co.
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Sax Bros., Inc.
School Products Co.
Seeley's Ceramic Service
Stewart Clay Co., Inc.
Sto-Rex Craft
Strauch Leathercraft Supply
Tepping Studio Supply Co.
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Van Howe Ceramic Supply Co.
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Durasol Chemical Co.
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Crafttools, Inc.
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Jerart's
Magnus Craft Materials
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Mitchell Steven Hobby Craft
Osborn Supply Co.
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Robert Rosenthal, Inc.
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Sax Bros., Inc.
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